

THE AMERICAN MAGAZINE OF ART

VOLUME XIX

AUGUST, 1928

NUMBER 8

MIDWAY STUDIO

BY RUTH HELMING MOSE

WHEN one thinks of Chicago—and art—one is inevitably reminded of Lorado Taft. The two—the city and the man—are inseparable. Thirty-five years ago, he returned to the middle west from abroad, a hopeful young sculptor, and looked upon a place that was dirty, uncouth, odoriferous, “Hog butcher to the world,” a city of bustling commerce, and of all the evils that go with it. And he proposed to make this city beautiful!

A handful of other “visionaries” had the same idea. They imagined a lake front of blue water bordered by parks and stately drives, gardens in the midst of dingy manufacturing districts, boulevards embellished with fine architecture and sculpture. It is well known how the World’s Fair of 1893 gave impetus to their schemes and promised a permanent fulfilment. From his part in the achievement, Mr. Taft emerged a recognized sculptor and a leader in the field of art.

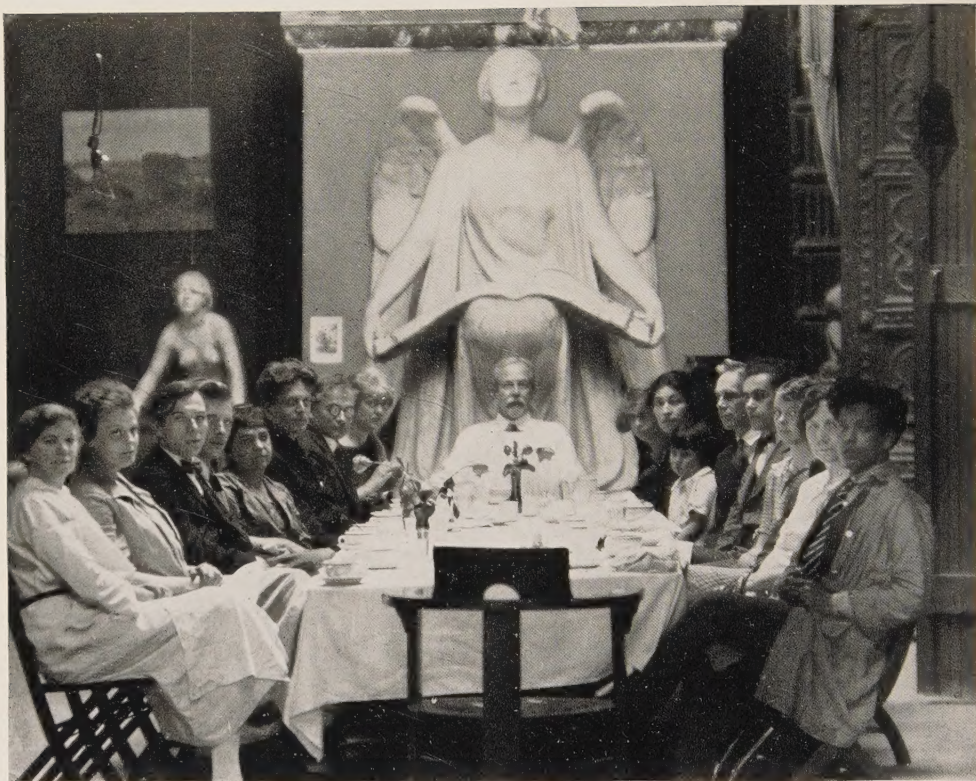
Unwilling to remain an artist in the narrow sense, he inaugurated a career that has been far-reaching in its effects. He dreamed of sculptured monuments which should bring to humanity a noble understanding of beauty and of itself: The Fountain of Time, The Fountain of Creation, The Great Lakes, and The Solitude of the Soul, he thus conceived. And he exerted all his splendid gifts to make them reality.

It was by no means easy. No tradition, no background for art existed in a vast area of the west. While he was gradually ex-

cuting these monuments, he was forced to be a sort of evangelist of art. He went out over the country educating the children of pioneers, interpreting the art of Europe and of the eastern men—writing, lecturing, generating enthusiasm wherever he went. Gradually the ground was prepared, until now these broader plans of his have been in large measure realized. In recent years has come a sort of blossoming out of art appreciation in the middle west. Small towns are beginning to think of beauty; schools and colleges are inaugurating courses in art; Chicago is rapidly becoming a city beautiful, in whose parks and boulevards are fine buildings and monuments. Outstanding among these are the works of Lorado Taft.

For such things he is known throughout the west, and, to a lesser extent, in the east. There is scarcely an artist—east or west—who has not materially benefitted by the part Mr. Taft has taken in public affairs for the cause of art. Some of them do not yet comprehend why he places as great an emphasis on sculptural conception as on sculptural technique; but it is in just this that he is one of the most buoyant, most far-sighted builders of an American art that shall ultimately stand beside the art of Europe. He knows that, without great vision, great art does not come into being.

His Chicago studio has been a nucleus and a starting point for all this achievement. To tell of its creations, its romance and its good works were to make a long story indeed—a story of generosity and vision into



COMMUNITY ROOM, MIDWAY STUDIO. LORADO TAFT AND HIS STUDIO FAMILY GATHERED FOR MID-DAY MEAL

which we may only glimpse. Mr. Taft began some twenty years ago to make the Midway Studio a gathering place and a work-shop where artists could come together to encourage, support, and stimulate each other in their endeavors. In the course of large undertakings, he employed a number of assistants, and while he gave them a part in his projects, he also allowed ample opportunity for them to carry on work of their own. In this double capacity, as assistants and creators, they remained with him for long periods of time, or permanently established themselves in studios adjoining his; and thus the original studio grew into a great rambling establishment, a center for all kinds of art. Mr. Taft has been particularly interested in very young artists, and a good many students have been privileged to live and work there under his guidance—frequently at his expense—required only to become proficient in their

craft through practical experience with its processes.

Some years since, I entered for a time into the life of this studio. I first came upon its cement court on a February day when gray north light flooded the place from skylight to floor. The gray light seemed to fuse with the gray cement and the odor of damp clay and plaster and stone dust. It fell upon white plaster casts along the side walls and, at the far end of the court, on a plaster model of the Fountain of the Great Lakes, whose five white figures poured imaginary water down to each other in silence. Sounds of industry issued from behind closed doors—hammering, footsteps reverberating on a stone floor, the slap of clay upon an armature, whistling; but the court itself was deserted, left, as it were, in contemplation. The water spout in an oblong pool gurgled monotonously.

In time a buoyant young giant burst open

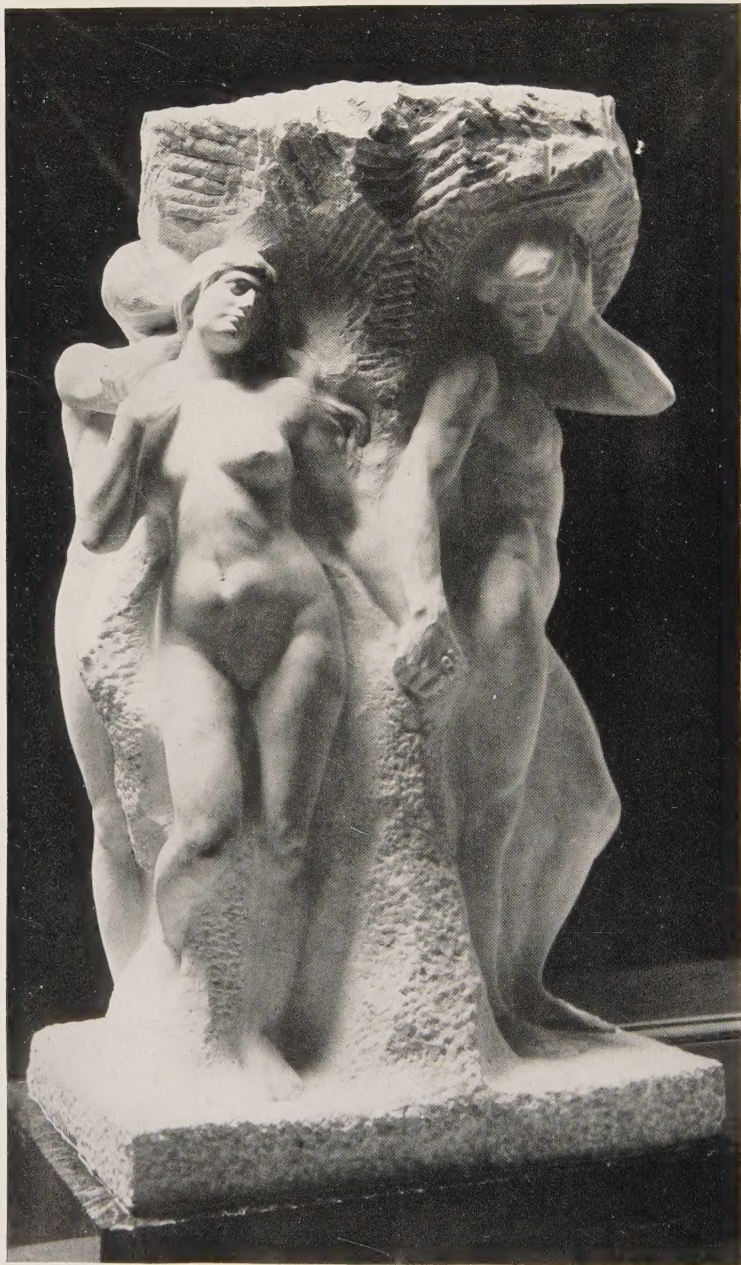


ABRAHAM LINCOLN

BY

LORADO TAFT

RECENTLY ERECTED AT URBANA, ILLINOIS



THE SOLITUDE OF THE SOUL

BY
LORADO TAFT

PERMANENT COLLECTION, ART INSTITUTE OF CHICAGO

the front door and offered to escort me to the main workroom. We found Mr. Taft, in linen work apron, standing before the 10-foot clay figure of his "Lincoln," surveying the work of some assistants who modeled from a scaffolding. Two or three young people were about the room, modeling at separate stands or listening to the conversation.

The great clay figure before them seemed very much alive. It was a young Lincoln at the threshold of his career, who seemed about to test out the splendid capacities that were to make the great President. The statue was nearly finished; its clay surfaces had already taken on that finesse and beauty, in which this work of Mr. Taft's especially excels. For the moment they had paused to study it, the master sculptor and his assistants together. It was a typical studio scene, such as one imagines in a bottega of the Renaissance, as Donatello or Leonardo Da Vinci might have had.

As I was led about the building, this idea grew upon my mind. Through dim passageways, up and down steps of varying proportions—built according to the artistic conceptions of Guerino, the Italian handy man—I came upon people at work in all sorts of studios and living quarters; "nooks" and "shelves," all a part of a common workshop. Adjoining the court were a number of large studios belonging to sculptors and painters associated with Mr. Taft: Miss Nellie Walker's with its sociable fireplace, its fountain groups, and its cats; Mr. Crunelle's; the Torreys and others. Back of them more small studios and "nooks" at various levees, from the main floor to the roof. One—where the Torrey family lived—had a window high up among the rafters from which its owners could look down over the heads of the "Great Lakes" and survey the doings in the court. Sometimes a romantic point of view! Back in the rear studio was a stage, on which could be given plays and masques. It had a special clothes press full of satin and cambric costumes, suitable for cavaliers and monks and dignitaries; all sorts of dramatic events have transpired there. From the stage, one could climb into a passageway leading across the alley to the "barn," a dormitory for the "boys." A visit to their abode would have been interesting, but it was not allowed!

Passing back of the stage, through replicas of Andrea Pisano's doors, one entered the Community Room. This was a memorable room indeed. It had a long dining table where the studio family gathered for its midday meal. We sat between great doors from the Baptistry at Florence—Andrea Pisano's on the one hand, Ghiberti's on the other. The board was presided over by a benign angel, the studio model of a grave monument once designed by Mr. Taft. She looked down upon us from behind his chair, placed there, no doubt, to curb an irrepressible tendency toward punning, of which not even he was guiltless! She had heard many opinions in her day as well as puns, for the lunch table discussions included a vast range of subjects from Guerino's latest romance or a budding educational scheme of Mr. Taft's to an exhibition of Mestrovic!

I daresay the angel had observed a variety of "doings," in the course of her existence, for that room and the court adjoining were used as general recreation places, where the students could model, draw, gather impromptu orchestras about the piano and hold long winter evening discussions. Here, as in the rear studio, casts of the old masters, carefully arranged and lighted, stood among the works of Mr. Taft or his students. Thus present and future mingled with the past! In the daytime, these gray-lit places were alive with young workers. At night the moonlight, or reflected glow of South Chicago steel furnaces coming through skylights, made the tall plaster figures seem ghostly among the shadows.

In this atmosphere of industry and romance, Mr. Taft has carried through a great many splendid enterprises. It is a temptation indeed to dwell upon the studio's past—on a time when the sculptor planned and carried through the building of his enormous Fountain of Time; when its hundred and three figures were modeled and cast in great undulating groups completely filling the studio and court, and after ten years' labor, were assembled in the "back yard." But Mr. Taft is far from content with a glorious past. These rooms are teeming with interesting and varied activities. His "Lincoln" has lately left the studio to be erected at Urbana. A "Pioneer Group" for Elmwood, Illinois, has just been cast and sent to the bronze foundry; and in the face of recent

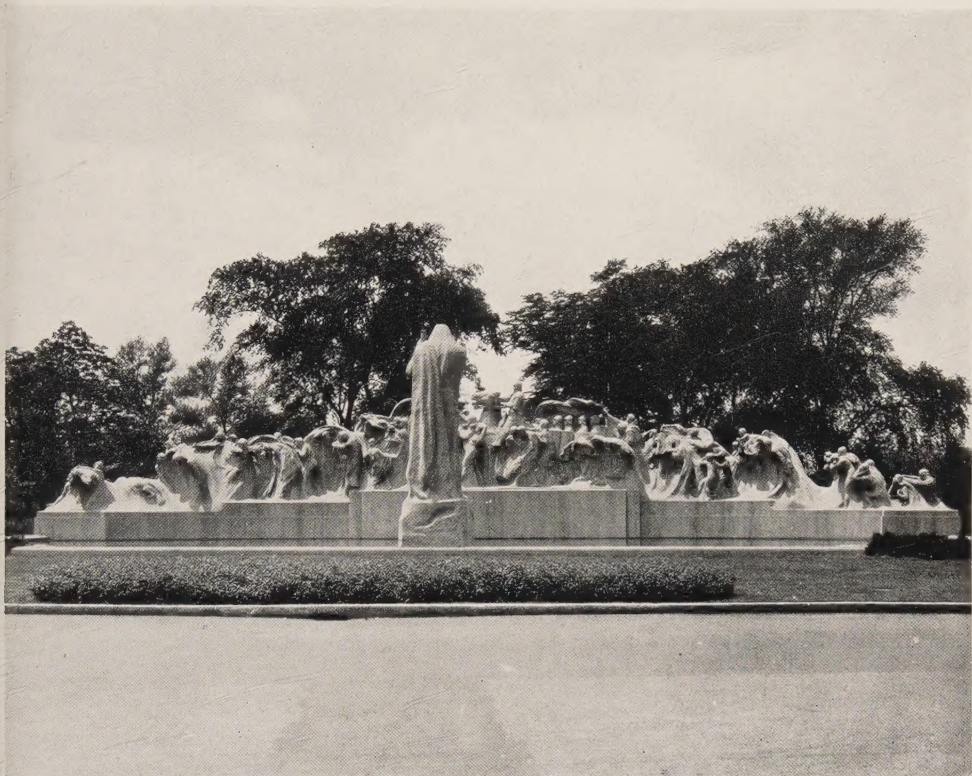


FOUNTAIN OF THE GREAT LAKES

BY

LORADO TAFT

ADJACENT TO THE ART INSTITUTE OF CHICAGO
GRANT PARK, CHICAGO, ILLINOIS



FOUNTAIN OF TIME

THE MIDWAY, CHICAGO, ILLINOIS

LORADO TAFT

treatments of that subject, I cannot forbear to say that it is an extremely fine achievement. Mr. Taft is now at work on his University of Illinois Alma Mater Group, which will be finished within the year. And while he is completing these, his assistants are pointing up and preparing for him a new group, the Hackley Memorial for Muskegon. He attacks them all with great vigor, as if his mind were filled with new conceptions, at the very height of its creative power.

In the midst of such activity he continues gradually the work which probably he cherishes most, the Fountain of Creation. By climbing a flight of narrow stairs concealed behind tall casts in the front studio, one may reach the small room which is Mr. Taft's sanctum. Here is a sketch model of the Fountain of Creation. A series of groups that build up about a circular pool represent the origin and development of man; the first shows a primitive creature emerging

(as a Greek myth has it) from a block of stone. Gradually this man is developing, until at last he rises, through struggle, to a great height—a civilized being who has learned to live with his fellows in work and aspiration. This monument will one day be erected in Chicago, it is hoped, at the east end of the Midway, facing the Fountain of Time which already stands at the gates of Washington Park.

* * *

In this same private studio, filled with fragments of his work, portraits, and photographs, Mr. Taft will pause from his modeling to recount his recent educational and civic projects. His mind seems never satiated. While he is at work on his sculpture, he is, almost at the same moment, conceiving new means of aiding and stimulating others. He is constantly engaged in writing about other artists' work, quietly assisting younger men to gain a foothold



PEEP-SHOW, PISANO GATES, 1400 A. D.

or a recognition, or he is planning novel schemes for implanting an appreciation of art in children and young people. Toward this latter end he has conceived two interesting plans:

The first pertains to what he and his young assistants call "Peep Shows." Now a "Peep Show" consists of a miniature stage about as large as a puppet show, on which are arranged tableaux depicting important episodes in the history of art. The characters in these tableaux consist of miniature plaster portraits of historic personages, most cleverly modeled and colored.

We may look, for example, at the scene called "A Morning in Florence." It is laid before the Baptistry in the year 1400. A group of famous sculptors survey the doors of Andrea Pisano, at the very moment that

the great competition for a new pair of doors has been announced. There is Ghiberti (a "cocky" individual) evidently planning just how he is going to improve on the work of old Andrea; and Brunelleschi, who is a good deal less offensive about it. The latter stands with his arm about Donatello, then a mere boy in blue blouse and orange cap. Other persons stand about, enjoying the excited speculation—a priest, a traveler just arrived from Siena (none other than Jacopo della Quercia), two gossiping market women, and a blind beggar to make it complete!

Another "Peep Show" represents Donatello's studio at a somewhat later period. Here again we discover important work afoot and come upon such persons as Masaccio the painter, and Fra Lippo Lippi, Fra An-



PEEP-SHOW, DONATELLO'S STUDIO, 1425 A. D.

gelico, Michelozzo the architect, and Cosimo de Medici, the great patron of the time. Thus we come to know them all in historical relation to each other, and we are actually allowed to share for a moment the picturesque life of those great days. Other episodes are being dramatized at the Midway Studio, and they will constitute a quaint and delightful series.

The second plan is even more far-reaching. "Do you know," asks Mr. Taft, "that there is hardly a school-child in Chicago who has ever been privileged to see reproductions, even, of the masterpieces of ancient art?" And he might well add: "How can Chicago—or America—be expected to produce a surpassing art if these same young people, among whom are future artists, have no foundation on which to build?" Must they

begin all over again—as some of them appear to think—or depend upon opportunities for going to Europe and gaining, in a few months, their main background in art? Not at all; Mr. Taft has planned to remedy this difficulty. He proposes to erect, partly on the present site of the Midway Studio, a museum which shall carry on and make permanent the foundation he has begun to build. It is to be a sort of Trocadero, but more inclusive in scope than the Paris museum. It shall include replicas of *all* the important architectural and sculptural works of Antiquity, the Middle Ages, and the Renaissance!

An amazing dream, but not impossible of realization. Mr. Taft has already devoted much of his own resources to the accumulation of a collection of plaster casts which shall

form a nucleus and a demonstration of future possibilities. They are on exhibition in his studio, placed and lighted in such a way as to appear very nearly as fine as the originals. He has taken an inventory of similar collections stored away in neighboring museums which might be available for the scheme. He is demonstrating the fact that the final collection would be possible to acquire at a not unreasonable expense.

The plan for a building to house the museum is most splendid of all. In a room below the private studio stands a ground-plan in miniature. It contains longitudinal avenues indicating great eras in civilization—that of Egypt, of Greece, of Rome, etc., along which the outstanding works of architecture and sculpture are arranged in historical sequence. Cutting these longitudinal aisles are transepts touching each civiliza-

tion at given points in history. Thus a student going through the museum might pass from a survey of the art of Greece or Persia to trace the path of Alexander across the earth, traversing, as it were, by means of a transept, the entire civilized world of that time. Or he might likewise discover what great art was being produced in all these countries during the lifetime of Socrates, of Christ, or of Michelangelo.

Within this climactic plan are small climaxes of beauty and wonder which cannot even be touched upon here. One can only imagine what splendid things might come if it were to materialize. Ultimately it will. It is the culmination of a larger scheme to unite the present with the past, to lay the corner stone of a future art. It is the conception of an artist whose vision is bounded by no limits of time or circumstance.

THE JOYOUS ADVENTURE OF BRINGING ART TO THE PEOPLE*

BY LORADO TAFT

THE HUMAN intelligence varies from the Bushman sitting in the sun, thinking apparently of nothing, content to live on from day to day with no occupation but the bare matter of existing, to the learned philosopher, the man who says that, "For us life means constantly to transform into light and flame all that we are or meet." Then there are all grades of intelligence between these two. Just where one belongs is uncertain. We like to believe that we belong to the intelligent class. I have always supposed that I did, but as I try to read some of the present day art criticisms, I am convinced that I do not. I can understand nothing.

I think it was in the early correspondence between Henry James and his brother that I ran across this expression: "After all, it is the amount of life that a man feels that makes you respect him." Of course there must be discrimination even here; there were other James brothers who felt a certain

amount of life, and yet they do not have our highest esteem. We will agree, however, that it is the mental activity which marks an intelligent man. I am not worrying over the Bushman, but when it comes to my own people I feel a certain responsibility in the matter. Many of you have heard me tell of the experience that I had with the boys abroad after the Armistice. I found hundreds and thousands of those young men in a land full of beauty, of romance, and inspiration, and most of them feeling no enthusiasm for it. They were practically "immune" to art. I came home with a great resolve to try and do my little part to awaken them, to put something into their lives that would add to their interest. To me art is about the only thing which explains life. Nobody knows what we are here for—I confess it's all a mystery to me; where did we come from? where are we going? We can't tell. But I do know this, that art is a great solace, a great source of inspiration

*An address made at a joint session on "Adult Education" of the American Federation of Arts and the American Association of Museums, Washington, D. C., May 17, 1928.

and joy. I would not confound aesthetics with anesthetics, but it is true that there is much here that gives comfort and makes existence reasonable.

How people can say that life at best is a dreary thing, I cannot understand, yet I hear it on every side. How do men get that way! One of our great poets speaks of the "heavy and weary weight of this unintelligible world." I am no poet; to me life is the most interesting thing I ever got into! Every day is an adventure, a joy; I see so many things that interest me, that give me pleasure. As I go through life I feel grateful, indeed, to my parents, who, from the time I was a little child, turned my attention to the beauty all around us. In the winter every frost picture on the window gave us a thrill. Sometimes it was a mountain-slope fringed with fir trees; the next morning there was a great palm branch athwart the pane! When we went walking we were always interested in the crystallization of the little bits of mineral in the earth, each with its own habits and inevitable form. We were always looking for unusual things; I remember one of the proudest days of my life was when at a picnic I brought a little fossil trilobite to my parents and showed it to them. My father was particularly interested in all these things; he was the principal of the school—perhaps that is why I never went to school—and he felt that this side of education was of the greatest importance, this knowledge and understanding of the wonder of the world we live in. And so I have felt all through life that I was surrounded by miracles—the whole thing has been so beautiful, and I have had such a good time. I have sometimes said to my friends that I wanted put on my tombstone the remark that we used to make to the hostess when we left a party, "I've enjoyed my stay."

Dr. Samuel Crowthers, the delightful embodiment of New England culture (born in Oswego, Illinois!), who wrote such whimsical essays, was once entertaining a group of young ladies at the University of Chicago and began by saying that he had a wealthy friend who when nervous and distraught retired to his beautiful country place to find relaxation. He smilingly explained that he himself had never been able to afford a country place, but that when he needed restful companionship he retired to the

eighteenth century. For myself I retire to the fifteenth century and I have many dear friends there—men whom I look up to, whose lives are embodied in the works they have left behind. As I think of them I remember that expression, "And the handiwork of their craft is their prayer." Here in an age of cruelty and injustice, often in the midst of pestilence and war, these admirable men went their way making beautiful things, producing great works of art, weaving the rich patterns of their lives. Donatello, Luca della Robbia, Jacopo della Quercia, and all of those famous masters are my companions. It has been my great joy to live with them. I had three whole months with them, two summers ago. Ever since my visit with the boys abroad, I have been trying to share this privilege with others.

The first thought that came to me after that illuminating experience with the army was to talk to people about art, and so I have been giving these illustrated lectures at the Art Institute of Chicago. I have large audiences for these lectures—I don't know why, except that they know that I will stop at precisely forty-five minutes. (If I only had forty-five minutes today!) The next thing that suggested itself to me was the publishing of these talks, not in a history of sculpture and painting but in little stories with many pictures. I think my idea was something on the order of the "Little Journeys" of Elbert Hubbard—only Fra Elbertus knew how to write! Wouldn't it be practicable to publish short monographs on these men—to humanize them, make them real and individual? I think so. I was telling a young professor of history what a satisfaction it must be to live with the great characters of history, to know them intimately, to teach them vividly. He looked at me for a minute with compassion in his eyes and then responded, "It is not the modern method to tell how a man walked, or the color of his neck-tie; it is *movements* in history that we are concerned with." I was properly subdued, but I said under my breath, "I always thought that those movements were made up of individuals and that it was the leadership of men which made them possible."

To me art history is the story of individuals—the tragedy of Michael Angelo, his gratitude to a family that had befriended

him, and then the long, weary service of unworthy descendants of this family. Out of such agonized toil came the tombs of the Medicis.

And then I had another notion. I thought—as all Americans do—that I could write a play, or a series of plays. I was going to call the first one “The Gates of Paradise,” telling the story of the Ghiberti gates. The first scene was to be in front of the old gates of the Baptistry in Florence, made in 1336. Then—you all remember the story—came in 1400 one of those pestilences, which brought the proudest to their knees, praying for deliverance. They were assured on good authority that if they would erect another bronze gate the plague would be called off. A competition was announced, and the young sculptors gathered to see what they could do. I could see all of those young people standing there before the old gates—Ghiberti, with his swagger, as if he were saying, “I can beat that old thing all to pieces.”—Donatello, Della Quercia, Brunelleschi, and all the rest. Those men have become so real to me that I thought I could picture them all. The second scene was to be in Donatello’s studio, and I went to some pains and expense to make and furnish Donatello’s studio as it was or might have been in 1425, so that it would be as much like the original as possible. Out of that experiment has grown another idea, a suggestion for an improved arrangement for a museum. Instead of tiresome rows of statues and busts, have here the workshop of Donatello, with the things in it that were actually being produced there in his time—the studios of Ghiberti, of Luca and the others. I think it would make a welcome innovation in our museums. Nothing has come of it so far but a “peep show,” which has been created by the workers in my studio in Chicago. I wish you could all see it. It’s fascinating—a miniature tableau of Donatello’s studio, with little figures all to scale, about 10 to 12 inches high. Here is Donatello, working on his “Zuccone”; Michelozzo sitting on his stepladder; here Masaccio making a friendly visit, accompanied by Fra Lippo Lippi; and over there, Ghiberti, rather aloof. Fra Angelico comes in with Cosimo dei Medici. Yes, and Brunelleschi has come down from his dome across the street and warms himself in front of the fireplace.

Of course people may object that this has nothing to do with adult education. There are many things of this kind that you could do for children which might not be applicable to grown people. But then, again, they might be! At any rate it does seem to me that something on these lines could be used to advantage—something to humanize history and to restore art to its place in the drama of life.

Now I come to the subject which I hesitate to mention. I hesitate because it is my hobby, or, rather, an obsession, and I am always thinking about it and, what is worse, talking about it. One of your number has heard me four times on this same theme. I outlined it last year at the dinner of the American Association of Museums. It is the proper lighting of sculpture in our museums. We do not care for sculpture in America because we seldom see it. We are still as badly off regarding sculpture as our ancestors were in the matter of music. Twenty years ago there may have been as great musical talent in our small cities as there is in our great cities now, but no one ever heard great orchestral music. Now all is changed by the radio. Consider the work which Mr. Damrosch is doing—how one envies him his opportunity for sharing with millions of people an appreciation and a knowledge of the great things in music.

But suppose every time one of those concerts was turned on there was “static” and half of the music was destroyed; our people, annoyed and disappointed, would think they did not care for music. That is what is happening with sculpture everywhere you go. There is not a museum in America that presents it properly. Think how beautiful it would be to have our sculpture shown under spot-lights so adjusted that the lights and shades would fall properly—so that it would look as the sculptor intended it should. If the “Folly-girls” are worthy of a spot-light, certainly the masterpieces of sculpture are. Of course I know there are a few exceptions in the museums of this country. I remember the Venus de Milo in Newark and in Cleveland, the “Winged Victory” in the museum at Vassar, a few things here in the Corcoran Gallery and a few things in the Carnegie Institute, but generally speaking, sculpture is mistreated. There is all the difference in the world be-

tween Donatello's "Saint George" properly lighted and the "Saint George" in the Metropolitan Museum of Art, for instance. My idea is to have a museum where each work in sculpture shall be individually lighted; each piece so placed and lighted that it can be studied and experimented with. We have those two greatest of all equestrian statues in the Art Institute of Chicago—wonderful works—but they are placed high up in an atmosphere of confusion and gloom, and you never could realize their power from so seeing them.

Sculpture should be so placed and lighted as to make the spectator a participant with the sculptor himself. It is a great thing to become a "stockholder" in the world's greatest treasures.

And now I desire to outline in a half a dozen words my dream museum; I want to leave a diagram of it behind. I am making a little model of it in my studio, and from that you may see just what my plan is, as far as I have gone. The idea is to have a museum of replicas of the great works of architecture and sculpture of all time, which will form not only a history of sculpture but a record of the creative periods of history. People say, "We couldn't have all these things here in Chicago," and I say we have the casts of many of them already, right there. Yes, there are hundreds of them tucked away in storerooms of our art museums. I am thinking at this moment of Trajan's glorious arch at Benevento. We have its amazing sculpture in our Chicago storeroom. All we would have to do would be to reproduce the columns and the capitals, and frame in those triumphant reliefs. But the first requisite is intelligent lighting. This is the important note of the whole thing. And secondly I desire to see these casts arranged in sequence. I think that if there is anything America needs it is a sense of the sequence of things. In Europe everything speaks of a past age; we Americans live casually like the grasshoppers. We have forgotten our forebears as they never do across the sea.

Kipling says: "Here our ancestors lie buried, eighteen deep." Things in my sculpture museum are arranged historically. Here the corridor which is Egypt; here Chaldea, Babylonia, Assyria, on down through Persia. Parallel with these we have Greece and

Rome, so that a person walking through that museum will almost see history unrolling before his very eyes.

Thirdly, the transepts of the museum would emphasize the great moments in the history of art: the Fifth Century B. C., culminating in the Parthenon; the Fourth Century, the "Path of Alexander." You remember the conqueror took with him not only his army but his scientists, his scholars, and above all his artists. Just think how illuminating it would be to trace the flowering of Hellenistic art in these various lands.

Someone listening to me at a dinner said of this plan, "Oh, but it would be so wearisome; there would be so much of it." And a friend who was sitting across the table retorted, "But if you only get the museums big enough, people may realize that they don't have to see them all in one day." Mine would be a glorified encyclopedia of art, where you could go on down through the aisles following one generation after another, or, if a certain period interest you, follow a transept across the nations. There are few if any museums where this idea is carried out. In the Trocadero it is shown to a certain extent, but you do not have the whole story. The Trocadero is narrow and there is room for French art alone.

Who was Emperor in Rome at the time of the birth of Christ? Very few people know. I would have the gilded statue of Augustus Caesar standing there in my "Appian Way" with a spot-light on it, and no child and no adult would see that statue without remembering that Augustus Caesar was Emperor at the time of the birth of Christ. Then I would have the "Path of Charlemagne," 800 A. D., then the Thirteenth Century in Italy, France, Germany and England; the "Way of the Cross," I call it, with the ecstasy of cathedral building.

I would show the great periods of the Renaissance in full activity; not grim rows of busts and statues, but the great artists of that time at work in their studios. We would have one surpassing highlight in the Medici Chapel of San Lorenzo, reproduced in the very architecture of Michael Angelo. Let us bring together there all of the great works which the tragic master designed and carved. Light them adequately and they would be so thrilling that it would almost hurt you to look at them!



CHATEAU D'URI, BELLINZONA

AN ETCHING BY
MAURICE ACHENER

EXHIBITION OF FRENCH CONTEMPORARY PRINTS, SHOWN MAY-SEPTEMBER, 1928,
LIBRARY OF CONGRESS, WASHINGTON, D. C.



LA MERE MALADE

EXHIBITION OF FRENCH CONTEMPORARY PRINTS

ALBERT BESNARD

FRENCH CONTEMPORARY PRINTS

AN EXHIBITION AT THE LIBRARY OF CONGRESS

BY FRANK WEITENKAMPF

FOR SOME years past we have been witnessing interesting efforts to acquaint us more intimately with racial expression in various branches of art, and to bring our own art to the notice of other countries. Group exhibitions, held in various places, have illustrated the activity of special countries. One of the latest, in the field of prints, was that of American productions held in 1926 in Stockholm.

Interchange of productions of individual effort in the graphic arts, between France and our country, is going on, in a measure, all the time. The Committee of Diffusion of French Art has helped by distributing modern French prints to institutions in the United States. Print rooms and print dealers over here show French work, and American artists domiciled in Paris have their showings in that city. But the general re-

view is another matter. That we are now having on both sides of the water. An exhibit of American print-makers of today has been sent over by the American Federation of Arts, and a similar one of French work is now on view in the print galleries of the Library of Congress. This "Exhibition of Contemporary French Prints" is held under the auspices of the Association Française d'Expansion et d'Échanges Artistiques and the American Federation of Arts.

For this French exhibition we may well be thankful. It is always easy to criticise such an assemblage on the score of omission—or of inclusion. So easy, for instance, in this case, to wonder at the omission of Raffaelli or Colin, or to question the representative quality of some landscapes by Bracquemond or Legros.

But there are decided difficulties in the



LA CATHEDRALE DE REIMS

AUGUSTE LEPERE

EXHIBITION OF FRENCH CONTEMPORARY PRINTS

gathering of such an exhibition. The occasional utilization of what, by a given artist, one happens to have at hand simply shows that at a pinch availability may outweigh outright critical discrimination.

Taken as a whole, the exhibition is just to the individual artist and representative of the period covered. The latter goes back about forty years, since it includes the artists who have died since 1900. That takes us from Legros or Bracquemond to Utrillo or Laboureur. A mixture of an incongruity of which the connecting flavor is the something which remains French in subject, in point of view, in treatment. If it is a mixture, one may approach it in the spirit of a wine-

taster with various products of the grape before him.

The prints are arranged in alphabetical order by names of artists, as they are in the printed catalogue, which has an illuminating preface by P. A. Lemoisne, curator of prints at the Paris National Library. That, as in the case of our annual "Independent" show in New York, precludes any favoritism in placing on the wall. For the rest, it provides the visitor with a succession of contrasts. Side by side hang such diverse individualities as Fantin-Latour and Farge, Helleu and Hermann-Paul, Laurencin and Legrand, Mathieu and Matisse, Redon and Renoir, Rivière and Rodin, Thevenet and Toulouse-



LA RADE DE TOULON, LES TROIS VOILIERS
HENRI VERGE-SARRAT

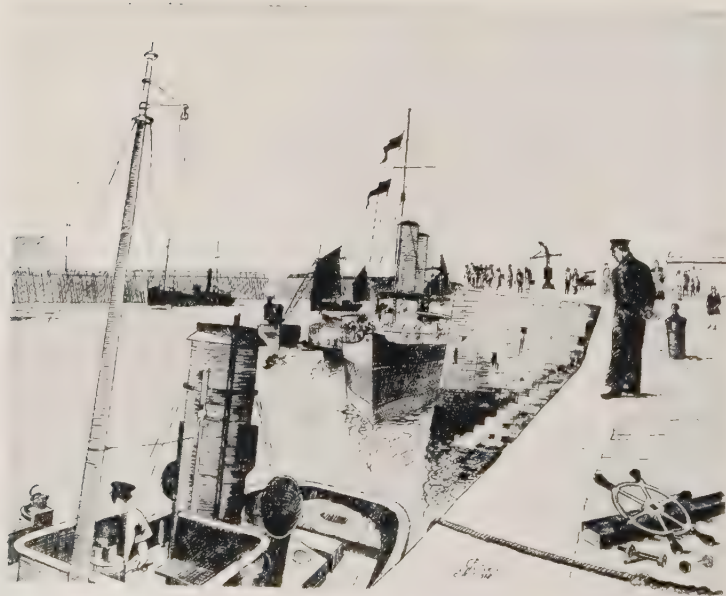


MARCHÉ EDGAR QUINET

TIGRANE POLAT



UN TABLEAU DE PAPA BY JEAN-LOUIS FORAIN



LA PORT DE BOULOGNE

PIERRE GATIER

EXHIBITION OF FRENCH CONTEMPORARY PRINTS



LEURS AMUSEMENTS SUR LA PIAZZA

HENRI FARGE

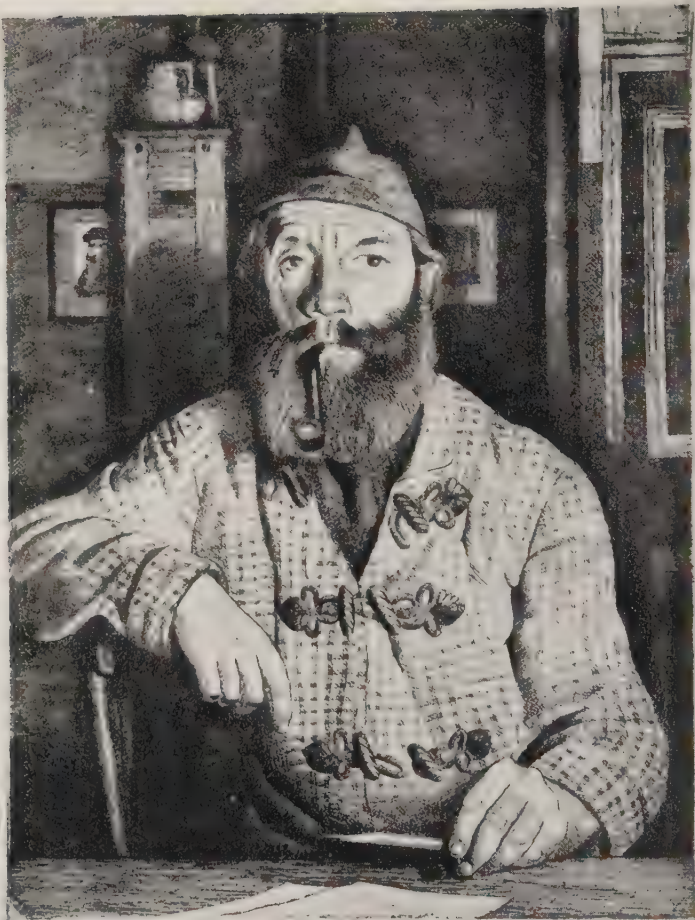
EXHIBITION OF FRENCH CONTEMPORARY PRINTS

Lautrec, Utrillo and Veber. A diversity which juxtaposes imaginings and unillusioned presentation of humanity, elegance and vigor, prettiness and naturalism, conventionality and modernisms, mysticism and direct contact with the actual, decorative flatness and third-dimension plasticity, pure design and pulsating reality, simplification of design into a formula and the immediateness of the contributor to the comic paper.

To recast all this into groups of related individualities and movements, to get a chronologically connected review of the recent development of graphic art in France, one has to indulge in a little mental and mnemonic gymnastics. However, a little intellectual activity cannot harm, and it may perhaps help to see more clearly what some of the earlier work stood for and what some of the most modern is aiming at. It may also show how some of the neatest, clearest, surest craftsmanship is not without

a touch of glibness, with an eye to the unexciting mixture of naturalism and prettiness that once had its ready sale and has not yet lost its market. That is an element in every country's art, and in its best expression means an entry for art where it otherwise might not get much foothold.

French graphic art has here provided a display, an *étalage*, which is rich in its possibility of meeting various tastes and in the promise of more beyond for him who will follow this or that indication and explore further in the specialty that allures him. After all, such an exhibition is essentially a multiple guidepost, pointing to many directions into which aroused interest may proceed. There is here illustrated the solid craftsmanship, the clearness of view, the logical building-up of a conception which is ever a racial trait in the country where we have so long sought training and inspiration in art.



DEVANT LA GLACE

GUSTAVE PIERRE

EXHIBITION OF FRENCH CONTEMPORARY PRINTS

Given this occasion, the temptation is to reprint the catalogue here, with notes—an obviously impossible proceeding. One can at most dip into one's notes and pick out an item here or there on this artist or the other. There are the neat precision of B  jot (who, like Lalanne, never stumbles), the summariness and sufficiency of Vlaminck, the painter qualities of Besnard or Pissarro, the unassuming records made by Leheutre and Beurdeley of places which they evidently love, the absolutely aloof nudes of Degas (which you may compare with the self-conscious ones of Berton), the easy versatility

of Chahine. There's a group—Bouchery, Brouet, Drouart, Forain, Naudin, Steinlen, Willette—whose work you can blithely and not incorrectly label as "illustrative," and yet how like a rubber band must that term be stretched to cover this array of diversity in standpoint, capability and achievement! One may turn, for contrasts, from Bracquemond's "Nu  e d'Orage" (which can be studied in a series of "touched" proofs in the Print Room of the New York Public Library) to Leopold-Levy's more or less pure design, or from Pierre's precisely sympathetic self-portrait to Goerg's approach to that

form of expressionism in Germany which has its aspect of infantilism. With the light touch of the etching needle one may compare the formal stroke of the burin, into the limits of which the facts of nature are compressed by Gatiér and even more by Laboureur. The latter, indeed, frankly accepts quite less than the potentialities of the medium and within these restrictions achieves a statement of personality which has a touch of whimsicality.

If one is inclined to think of the wood-block as a not too pliable instrument, Beltrand's employment of the old chiaroscuro process, or Gauguin's intensely personal handling of the medium, by their very disparity, may serve as a corrective. And there's Lepère, too.

And lithography, most pliable and adaptable process! Responsive to the subtlest intent and touch. A well of resource to the artist. What a play on the gamut of possibilities is shown here. Carrière's misty characterizations of personalities. The luscious tones of Lunois, all too little known master of the art. Maillol's so different use of the medium for the rendering of idea or mood through figures simplified into summary design. The studies in color contrasts by Maurice Denis. Boussingault's "Musique," quite modern and quite the lithograph; another emphasis on Pater's "proprieties of the medium." Or, Braque's use of a mechanical roulette effect, that sets you wondering how it was done—perhaps by using a piece of textile on the principle of the "Ben Day process" of commercial work?

If the reader has actually struggled to this point in the present screed, he may well feel that he has had a plethora of names and facts, even though many were left unmentioned. But if the visitor has finished his first view of the actual exhibition, he will in all probability want to go all over it again, to verify this or that impression, to have a second look at this or that print that has seemed particularly significant or worth while. That statement of assurance is, after all, the main point of the present review. The reviewer may emphasize this by stressing various individual prints. But the ultimate proof of the whole matter, the final approval of the exhibition as a whole, will lie with those who see it in Washington, or after it goes on tour next autumn. After that, the best evidence of lasting good done by this presentation of French art may perhaps be shown in such sustained interest as will lead people to strive to ascertain more about, and see more of the prints by certain artists who may have particularly attracted them. And that may lead to a little extension of the knowledge that there are actually public print collections in different cities in our country where one may see such things.

At the end of the end, as the French say, it is good to have such a selective exhibition. It is good to be brought back to fundamental principles of good art. Not an entirely unnecessary thing in these days of an overproduction, in various channels of intellectual activity, which is not entirely unknown in the field of prints.

MUSEUMS OF DESIGN WITHOUT OBJECTS

BY JOHN COTTON DANA

Director of the Newark Museum

MORE than twenty years ago I was told that in a manufacturing quarter of Paris was a museum used by artists, decorators, and workers in wood, metal, stone and fabrics, which had no objects and was composed of pictures only. At last I have seen it; and it is even such as I was told. It is "The Forney Municipal Library of Art and Industry," 12 Rue Titon, Paris, and its con-

servateur, whom we would call the librarian, is Mr. Gabriel Henriot. It was created in 1886, through a legacy to Paris by a certain Aimé-Samuel Forney.

The declared purpose of this library-museum is to help artisans to complete their education, to improve the taste of artists engaged in industries, and to bring about closer and more helpful relations between

shop and factory workers, business men and artists, artisans, bench-workers and designers.

For carrying out the purposes for which it was established, it lends without charge, for use in the library and in shop or home, books on the arts and trades and pictures of art objects of all countries and all times.

As I stated, it has no objects. Its pictures, which may more properly be called designs, number about 200,000, all so mounted, labeled and arranged that a design of any desired object, of a specific material, from a specific country and of a specific date can readily be found. For the most part each design is mounted by itself on a single card.

It has also about 25,000 volumes, to which many newly published volumes are added each year, dealing with the arts and their industrial applications.

The collection of designs on single sheets, the large books of design which are kept in bound form, and some of the more recent books on the arts and on technology are kept in one large, well-lighted room. Here students and workers come and have free access to all the shelves and to an excellent catalogue. This room is open daily from 9 a.m. to 9.30 p.m., except between 12 and 1.30. Competent assistants are always present to help visitors find the designs and books they need.

Mr. Gabriel Henriot, the librarian, is one of the outstanding members of his calling in all France. He has been president of the Library Association of France and is a frequent contributor to that association's official organ, the *Review of Libraries*. Also, he is one of its most valued instructors in the American Library School in Paris.

My interest in this library-museum of pictures and books is due first to the fact that the Newark Public Library has, as one of its most important features, a large collection of pictures. That a picture-museum in Paris has, for over forty years, been of great service to thousands of designers and artisans in many lines of applied art seems to give the Newark collection an indorsement as a sound and helpful thing; also it encourages the Newark library in its belief that it will in time be freely used by the designers and artisans of Newark.

The collection in the Newark library was begun about twenty-five years ago, with the

thought that it would be helpful to teachers. It now numbers more than 60,000 pictures which are mounted singly on cards of uniform size and are then classified under more than 3,000 subjects, and several hundred thousand others which are grouped by kinds in folders, the folders being placed in alphabetic arrangement with the mounted pictures. In the original portfolios in which they were published are several thousand more pictures, in black and white or in color, of costumes, pottery, ironwork, wood-carving, etc. Of the mounted and unmounted pictures of the collection proper, a large portion were taken from books and folios which were broken up and their contents put under their several proper classes.

The collection is used chiefly by teachers in the Newark schools, who borrow them at the rate of about 95,000 per year.

Newark has as yet a comparatively small number of persons who are engaged in making designs for manufacturers. Even in the case of jewelry, it seems to be the custom with Newark manufacturers to follow the lead of other countries and not to venture much into original lines. Naturally that part of the picture collection which consists of pictures of objects of applied art or of abstract designs is not yet much used. As it becomes more generally known it attracts an increasing number of visitors. Borrowers can take for home use any reasonable number of sheets.

I have called both the Forney Library in Paris and the picture collection of the Newark library "Museums of Design," and I believe with good reason. If one wishes to study, for example, the story of textiles, he will find in the Newark collection many accurately colored pictures of the marvellous weaving done by the people who lived in the long-vanished cities of western Peru; of the best work of the Japanese, the Chinese and the French and Italians of renaissance days; of the rugs of Persia, Turkey and other countries of the near east and the far east, and pictures of many textiles of other countries and of later times.

The use made of the expensive samples of ancient textiles which are found in many museums is very slight, particularly so in view of their first cost and of the further high cost of preservation and storage. For nearly all the purposes that a rare "original"

textile may be used, a good colored illustration of it will serve quite as well—and better in view of the fact that the former must usually be studied under glass and must not be handled and cannot be borrowed, while the pictures can be borrowed, in numbers, and taken to the home, office or shop.

Much more emphatically can like statements be made in regard to originals and pictures of large objects such as clocks, tables, chairs, utensils of all kinds, arms, armor, costumes, and in fact well nigh all the objects that go to form a "museum" of applied art or decoration. The objects must be studied in the museum during the limited hours of opening and often cannot be measured or even touched by an inquiring designer. The pictures can be borrowed in numbers and taken away for study and copying. Moreover, even the largest museum is much more limited in the field it covers than is a collection of pictures. And, again, in many cases the pictures consist of or are accompanied by measured drawings.

As the Forney Library shows, a very large collection of pictures of such objects as are likely to be asked for by the designers and artisans of a given industrial area of a great city can be housed and made easily accessible in a small building or in a modest room in a large building; whereas a collection of one-tenth as many objects as a "picture museum" may have of illustrations requires for the proper display of its objects a huge structure, expensive to build and a constant burden in its upkeep.

In view of these statements, which have long seemed to me to be true, it is surprising that museums so rarely have a good lending collection of pictures of their own objects, and also a large collection of colored pictures of thousands of art objects which they do not have. The Forney Library seems to have quite definitely proven that a picture-museum in an industrial city is a very helpful and astonishingly inexpensive aid to artisans, designers and students in all the applied arts.



THE HOUSE OF ALVARADO

(ETCHING)

ROI PARTRIDGE



SAINT-GAUDENS' LINCOLN, WESTMINSTER, LONDON

YOSHIO MARKINO

THE WATER COLORS OF YOSHIO MARKINO*

BY AMELIA DEFRIES

THE ANCIENT Chinese and Japanese were the first to use water colors for painting; in Europe this fascinating medium was not in use before it was taken up by the early Missal painters who used it as an alternative to gouache. Late in the fifteenth century, in Europe, prints of engravings were often tinted with water colors, and

Dürer sometimes filled in the spaces of his reed-pen drawings with washes in this medium; Rembrandt and Rubens employed it in much the same way, but in their hands and in those of Dutch, Flemish and German artists, water color became really a stain in monochrome heightened by a few dashes of strong tones, and this style of partly stained

*An exhibition of water colors of America and London by Yoshio Markino was held in the Cottars Studio Gallery, London, under the auspices of Mrs. Nigel Playfair and Mrs. Pitt-Chatham, April-May, and was formally opened by Mr. John Drinkwater.



NIGHT—HYDE PARK, LONDON

YOSHIO MARKINO



BUSH HOUSE, LONDON

OWNED BY H. G. WELLS, ESQ.

YOSHIO MARKINO



BROADWAY, NEW YORK

YOSHIO MARKINO

drawing lasted till well on into the eighteenth century.

It was Gainsborough who, experimenting with this as with other methods, foreshadowed the artistic possibility of water colors. Paul Sandby (1725-1809) was, however, the first to establish the use of this medium as a definite specialty. He is often called The Father of British Water Color Painting; and it is in England that this side of art has found most favor. Cozens, Girtin and Turner being the greatest exponents of the "School" he established, while David Cox, Peter de Windt, Copley, Fielding, J. S. Cotman, and R. P. Bonington are the later "Masters" of

the "School." The influence of Bonington in France stimulated Delacroix, Géricault and Decamps, and (in Germany) Schwind, Hildebrandt and Menzel to excel in water color painting.

From this developed the modern Dutch School of which Israels and Anton Mauve were the leaders; followed in Spain by Fortuny, who added brilliance to this art. In our own day there are many painters in water color, but the master of them all in the rendering of atmosphere is Yoshio Markino, a Japanese who, having lived for thirty years in London (with some years in between spent on visits to the U. S. A.),



SUNSET, RIVERSIDE DRIVE, NEW YORK

YOSHIO MARKINO



STATUE OF LIBERTY, NEW YORK HARBOR

YOSHIO MARKINO

OWNED BY LADY MOND

has brought his oriental mind to combine with his Western experience and has carried all the Eastern delicacy of touch and vision into the Western realism which he practices. Famous for his books, "A Japanese Artist in London," "When I Was a Child," "The Color of London," "The Color of Paris," "Oxford Seen from Within," "The Color of Rome," he stands alone, for into realistic representation he embodies the mystery of a poet, the meditative moods of a philosopher, the tranquillity of an oriental, and yet holds the movement and atmosphere of modern life in his renderings of the streets, buildings, people and rivers of London, Boston, and New York. He is shortly publishing a new book, his "Impressions of America." Taken as a whole, his fragile, delicate work exudes peace; but, taken separately, each work has its own message and is worthy of individual study.

Water color as a medium has too often in recent years been weakened by the poor drawing and sketchiness of its users; but Markino is an outstanding draughtsman—the solidity of his forms, the definite character of his architecture, the stoniness of his stone, the movement and the anatomy of his figures, give strength to his almost pastel-like works. His composition at once leads and rests the eye; and he gives to each picture a sense of absolute completion and finality.

His subjects are chosen from the most uncompromising material—the Marylebone Road, London; or Broadway, New York, hideous to the unseeing eye, have assumed, through his mind, beauties hidden from ordinary mortals.

His coloring is chaste and so refined that, like Nature herself, it does not render up all its secrets at a first glance. But on further acquaintance it gradually reveals new and deeper beauties.

This is work to live with, work to love.

H. G. Wells, who purchased "Bush House," summed up the quality of Markino when he said, "I want to carry London to my Paris flat, and this picture is the concentrated essence of London." In these days of so many fierce "flashes in the pan," the depth of the poetry exhaled by Markino is a thing apart.

But he is no romancer, and the essential truth of each of his statements is part of

the lasting value of his work, which records for all time the atmosphere and character of the scenes he pictures so faithfully.

Very few painters since Turner have succeeded as Markino has in filling his water color pictures with *air*. Look at his "Lincoln's Statue," the air of London circulates around the statue, through the spring-like tree, and in the space between it and the Clock Tower of the Houses of Parliament; *Air* is behind the railing and it is felt even above the pavement!

There is inspiration in such work, the secret of which cannot wholly be given away in the artist's simple remark that he obtains this effect of *air* by mixing, in varying degrees, the color of the sky with the colors of pavement, stone and bronze. His "Bush House" contains the very mystery of London at night—the hesitating mist, the lamp-light thrown on to the scene, the crowded queues at the theatre door, the waiting taxis in the thin rain, the loitering passers-by, the oncoming distant 'bus and the swifter moving motor-car with its lights blazing through the light fog. This picture is definitely a technical masterpiece filled with atmosphere perceived by a sensitive soul and rendered by a master-hand at the dictates of a master-mind, at once Japanese and English in style. "Christchurch, Oxford" shows mastery over the intensely difficult problem of ancient stone buildings seen in the combined lights of street lamp and full moon. In this, as in his other pictures, one is amazed at the subtlety of the coloring, at once so strong and yet so delicate.

Markino's method is to very carefully lay one color over another, and the difficulty of this technique in water color is such that in attempting to achieve the result he aims at he often destroys nine or ten pictures to produce one that satisfies himself. Lesser painters would make a woolly effect where his results are clear and definite. Nothing short of mastery over the technical difficulties of the medium could produce these results, which shimmer with the poetry of color, like jewels, transparent and lucid, yet holding in themselves, like lakes, many depths of mysterious tones; and when he turns to woodcutting he retains all these effects together with the Japanese skill in this craft.



AMERICAN EARLY 19TH CENTURY URN WITH PSEUDO ENGLISH MARKS
OWNED BY MRS. R. P. TUCKER

A NINETEENTH CENTURY AMERICAN URN


BY EDWARD WENHAM

THROUGHOUT that period during the early part of the last century when the arts of the young Republic were seeking a national tradition, the reflexes of various influences are evident. With none of the formative crafts, however, are these more pronounced than with that of the silver-smiths. In the first few decades of the nineteenth century two antithetical impulses appear, and which for a time did much to retard the advance of the native silvercraft of that time.

Obviously, for some time after the revolution, little affection would be felt by the people here toward Great Britain. Notwithstanding this, the former traditions,

that had come down from the generations to the then representatives of the prominent families, were so deeply ingrained that the tendency remained to prefer English silver. On the other hand, the craftsmen of the new nation very naturally sought to promote the use of their own wares. And the method they pursued to accomplish this end was by the adoption of marks purporting to be those of the English assay offices. But if this harmless deception was a means of satisfying both the desire of the customer for English silver and enabling the craftsmen to dispose of his own work, so naive were these pseudo-marks that the veriest tyro would not remain long undeceived today.

Such pieces are of interest in that they mark one brief epoch that may be regarded as the Rubicon over which the arts of this country passed. For which reason considerable attention has been devoted to these marks in recent years. Of those used by the silversmiths of the early part of the period in the north, more has been recorded. But with the pieces made by the men in New York and the New England states we are more or less restricted to spoons of the fiddle pattern, larger examples bearing these curious emblems being somewhat rare. Thus, while on these we find various shaped punches enclosing an anchor, or a star, or a spread eagle, accompanied on the same object by a letter and a rudely designed effigy of George III, other emblems were applied to silver made in the south at this time.

Illustrating this is a small urn from the collection of Mrs. Cornelia Dabney Tucker of Charleston, S. C. With the aid of a glass the marks may be deciphered on the picture. Reading from left to right, the first punch would appear to be the leopard's head crowned, which was used by the London assay office previous to 1821. After this date the head appears without the royal insignia, and has done so since that time. Close examination of this impressed mark on the present urn, however, reveals that it is merely the old English letter **E** placed on its side so that the points give the impression of a crown, thus, .

Adjacent to this, the next impressed mark is that of a lion, but, while here again this is used by the London office, the present animal is far more sturdy and belligerent in appearance than the somewhat attenuated creature that appears on the English contemporary silver. Further, the shape of the escutcheon on this American piece is rectangular, while that which it was intended to represent is an oblong with clipped upper corners and a double cyma below. The remaining marks are a rude profile of His Britannic Majesty and the letter G to indicate the date.

In connection with this important piece of early American silver one point is outstanding. There is nothing to indicate the name of the maker. In style, of course, it is of the Empire period and its delicately fluted coniform bowl and vertical loop handles would seem to imply the work of a silver-

smith who was inspired either by nationality or by association with a European mentor. In form the bowl and cover are not dissimilar to the urn by Paul Revere, now owned by Mr. Gamaliel Bradford (illustrated in "Historic Silver of the Colonies," by Francis Hall Bigelow).

With the latter is the same conical bowl, looped vertical handles and rising concave finial. Here, however, the likeness ceases. For where the Revere piece is supported on a concave stem spreading to a square base on four cast claw and ball feet, with the present example we have the four leonine legs on a shaped platform, supported on four ball feet. Further, too, the finial knob of the present urn is of the pineapple type, which came into favor before the middle of the eighteenth century in England.

From the information in possession of the owner, this piece is presumed to be the work of a New York silversmith. But we should be more inclined to attribute it to a southern craftsman. This for more than one reason. Primarily, the school of silversmiths in that section of the country were undoubtedly more influenced by French designs, this due to the traditions founded by the early settlers from that part of Europe. Further the urn is considerably smaller than those in use in northern homes; and again the fact that it bears the impressed lion unaccompanied with any American emblem.

Other than upon a silver knife in the collection of Mr. William B. McCormick, Editor of *International Studio*, we have not found this mark on pieces of American silver except when used by certain southern craftsmen of the first few decades of the last century. But between the lion on the silver knife and that of the urn there is a distinct difference. With the former it has the creeping attitude as with English silver, where it more often than not resembles a dachhound. With the urn, however, it has a much shorter body and longer legs and generally displays a more virile form. In addition to this difference is the fact that the northern-made piece bears not only the initials of an unknown maker (E & M) but the lion is facing to the right in contradistinction to the English mark and to that on the present example.

Of the elaborate armorial bearings that appear on the piece nothing is known. The

quarterings are a lion rampant and a winged harp, dexter, and a Greek cross and a lion rampant, sinister. The supporters are a lion rampant and a winged griffin with the motto *Alos et Audax*. The crest of the bearings comprises two emblems: the coronet of a marquess and a demi-lion rampant holding a branch.

There is a patent lack of technique in the

engraving of this elaborate insignia, in no way indicating a craftsman experienced in this type of delicate line work. The figures of the various emblems are crudely outlined, displaying that lack of attention to minor details which might be expected where an engraver has undertaken to copy a design, with which he had had little or no previous knowledge.



WASHINGTON LANDING AT THE FOOT OF WALL STREET FOR HIS
INAUGURATION, APRIL, 1789

CENTRAL PANEL, SERIES OF MURAL PAINTINGS BY ERNEST PEIXOTTO. MAIN BANKING ROOM, SEAMEN'S BANK FOR SAVINGS, WALL STREET, NEW YORK. BENJAMIN WISTER MORRIS, ARCHITECT

See page 452

THE FURNITURE INDUSTRY EVIDENCES A GROWING INTEREST IN ART

BY IRA BOYDEN GORHAM

Managing Editor, Good Furniture Magazine

INDICATION of a growing recognition of the importance of art in the furniture industry was given by a three-day educational programme conducted for retail furniture salesmen by Berkey and Gay, one of our country's largest furniture manufacturers, at Grand Rapids, Michigan, on May 9, 10 and 11, at which over one hundred sales representatives from the leading furniture retailers of the United States and Canada that handle this manufacturer's merchandise, were in attendance.

William Nelson Taft, editor of *Retail Ledger*, Philadelphia, in speaking on "Meeting Changing Conditions in Furniture Selling," sounded the keynote of the conference when he said, "Today, style may be said to be the pivot of retail profits, the reason for retail advancement and the source of retail success; the pedestal from which one store can overshadow another carrying precisely the same types of merchandise; a sales factor which, in importance, far outweighs utility, wear, comfort, convenience or price—in short, the most important single word in retailing." This was emphasized when Mr. Taft quoted a silver manufacturer's experience with a group of salesmen which he applied directly to the furniture business. This silver manufacturer said, "They (the salesmen) dwelled on period, they touched on design, they called attention to line and balance and style and beauty, with the result that the question of price became purely secondary. In other words, they sold the *desire* for the goods so completely that the attainment of this desire became the primary object in the prospect's mind."

The first day was given over largely to a study of furniture woods, their production and identification, their preparation for manufacturing, a history of veneering, the use of veneers on furniture and the finishing of furniture. Even in these technical subjects art was strongly emphasized—the beauty of woods and veneers, their use by the ancients, the importance of varnish in the

arts of the world and the part played by finishing in producing beautiful furniture.

The second day was devoted to a study of furniture design and construction. J. Wade McGowin, director of Wanamaker's furniture department in New York, voiced the problem when he said, "Our greatest retail problem now is the lack of knowledge on the part of the merchant and salesman. He should know his product and know it well."

That evening furniture style was the subject under consideration. A. P. Johnson, editor of the *Furniture Blue Book*, talked on "Period Styles and How to Know Them." He outlined the characteristics of the principal decorative periods, as applied to furniture, from the Renaissance down to the early years of the nineteenth century. This was followed by a discussion of "The Modern Trend in Furniture Styles" by Henry W. Frohne, editor of *Good Furniture Magazine*. Mr. Frohne showed the relation of furniture to architecture, how furniture design always trailed architectural design. He emphasized the need "for a right attitude on the salesman's part towards the requirements and the desires of the public that comes to him for assistance in furniture selection."

The last day of the conference was devoted largely to interior decoration. The subject of color was analyzed and its use in decorating was explained, for, as the speaker said, "Color, in the home as well as outside of it is receiving more attention than ever before. . . . Since the knowledge of color as applied to interior decoration is being so easily acquired by the modern housewife, it is placing a rather decided responsibility upon the shoulders of every retail furniture salesman." Other speakers outlined the first principles of interior decoration and its value in making sales and told how to know the various upholstery fabrics.

In discussing what the customer wants from the furniture salesman, Chelsa Sherlock, associate editor of *The Ladies Home Journal*, stated that thousands of letters from readers convinced him that the price

of furniture is a secondary consideration with the purchaser. Furniture woods, color and style are of primary interest.

Talks by two more editors brought the conference to a close. In "Keeping up with the Times," Eagle Freshwater, editor of the *Furniture Record*, brought out a number of significant facts. First of all, "We are not salesmen, not order takers, but furniture consultants, home furnishings advisers. That is the most striking development of our time." Again—"Many store executives say customers are coming into their stores who know more about furniture and furnishings than the salesmen who try to wait on them—and some salesmen will admit it."

"Style Must Replace Price" was the substance of the concluding talk by Hugh A. Murrill, Jr., editor of *The Southern Furniture Journal*. He pointed out that "The buying public has gone through a revolution in taste and preference. . . . The public knows more and expects more. Good taste, good design, the right color harmony, the right thing in the right place, mean more than price in satisfying the public."

The real reason behind this conference has been suggested several times in the foregoing. The growing knowledge among women, who buy 90 per cent of the furniture, of interior decoration, of color, style and quality in furniture and textiles and other furnishings, has forced the furniture retailer and his sales staff to raise the standard of salesmanship, to place it on a higher level than a price appeal. This new consumer demand has unconsciously influenced the furniture manufacturer to the extent that he is today producing furniture infinitely better designed than that turned out by him a decade ago. It is indeed significant that the education of the retail furniture salesman in the art value of his merchandise is being developed in various sources. The National Retail Furniture Institute held its eighth semi-annual session in Grand Rapids from July 9 to 14. It is interesting to note that, whereas previous sessions have stressed many different aspects of the furniture business, this one placed the emphasis just where the Berkey & Gay conference did, on the style appeal. Furniture associations in other parts of the country are adopting the institute idea. The National Retail Furniture As-

sociation is now offering local retail furniture organizations two lectures, one on furniture history, woods and construction, and the other on interior decoration stressing color, furniture styles, wall treatments and fabrics. Each one of these various efforts may not seem to be of great importance in itself, but, taken all together, they are tremendously significant of the new interest being manifested throughout the country in better and more attractive houses, an interest fostered by magazine and newspaper articles, lectures to women's clubs, courses in schools and colleges, settings in moving pictures, Better Homes shows, model interiors in stores, fine appointments in hotels and semi-public buildings, and historical rooms properly furnished in museums.

The net result is that the retail salesmen can, if they are so inclined, increase their knowledge and thus help to meet this new sales demand being forced upon them. Just how far this admirable movement will go is hard to predict. What will be the ultimate effect? It has in it all the potentialities of a Renaissance in the industry if wisely directed and persistently pursued.

WORLD'S FAIR POSTER COMPETITION

The President and Trustees of the Chicago World's Fair, to be held in 1933, announce to artists and designers an international poster competition for the best posters illustrative and indicative of the Fair. This competition is open to artists throughout the world and will be open until September 15 in this country and until September 1 in Europe. The specifications as announced provide that no posters shall exceed 18 inches in width by 24 in height, and shall have no more than eight colors. They must be significant not only of the coming World's Fair but of the city of Chicago in the year 1933. Five prizes will be awarded of \$1,500, \$500, \$250, \$150 and \$100, respectively. The judges in this competition will be Charles F. Dawes, Vice-President of the United States; Robert B. Harshe, Director of the Art Institute of Chicago; Jules Guerin, Eugene Savage, and Lorado Taft. All posters from competitors residing in this country should be sent to the Director of the Art Institute of Chicago.



THE SLEEPING BEAUTY

MURAL PAINTING BY
WILLY POGANY

CHILDREN'S THEATRE, HECKSCHER FOUNDATION,
NEW YORK CITY

WILLY POGANY PAINTS YOUTH

BY ROSE HENDERSON

ONE HESITATES to speak of Willy Pogany as an illustrator, even though he has illustrated over a hundred books, for he is so much more than an illustrator, or than the term ordinarily implies. He is known in New York as a distinguished mural painter and stage decorator, and he is remembered in Paris as a brilliant caricaturist associated with *Le Rire*. But in New York, London, Paris, or wherever books are sold, especially books for children or those with a distinctively imaginative appeal, his illustrations have added to the joy of readers through their intrinsic pictorial charm as well as through the enhancement of the author's message.

Mr. Pogany paints the spirit and essence of childhood, not merely interesting child figures or the type characters of juvenile fiction. Illustrations for various collections of fairy tales show his understanding of the humor, the fantasy and the elfin imagination of youth. In such books as the "Children's Homer" and the "Arabian Nights" he reveals his captivating sense of comedy and his love for the joyous, pageantry of life.

Born in Hungary in 1882, Mr. Pogany attended the University of Budapest and also studied art in Budapest. While still a lad he went to Paris, where he studied, painted and formed interesting friendships. He also experienced the proverbial poverty of the struggling art student, but this was rather a joke to him. He dispensed with neckties, white collars and a winter overcoat in order to save money for art supplies, and got on very well.

He made caricatures and humorous drawings for *Le Rire*, sold an occasional painting, and cherished the dream of becoming a mural painter. Later he went to London and was given a commission to illustrate a book for children. This proved a great success and became the forerunner of a long list of juvenile volumes filled with the spirited drawings and the gorgeous color which have made him famous. But he could not be satisfied to do only illustrations and easel pictures. He wanted to paint big, glowing canvases that would be permanent and integral parts of lovely interiors.

His dream of mural painting became a reality when he was asked to decorate the Children's Theatre in New York and was allowed to cover its walls with beguiling episodes from fairyland. These exquisitely colorful panels make the whole auditorium a kind of stage picture, creating as they do an intimate atmosphere of make-believe, a glimpse of that intangible realm of the imagination which is, after all, the greatest reality of childhood.

A large panel on the left as you enter the theatre is a delightful interpretation of the Cinderella story, with the lighted palace, the glamor of revelry and the dainty, wind-blown heroine dropping her fateful slipper as she flees to the waiting coach. The composition is a very pleasing one, with the spacious mystery of night, the warmth of glowing windows and the quaint pageantry of the coach and attendants.

On the opposite wall, the Sleeping Beauty lies in her stately bower, locked fast by the magic spell that holds the household drooping about her. The artist catches this bit of fantasy with a deft and human touch, adding a poignant individual loveliness to the traditional fairy drama. In a narrower panel on one side of the stage, Jack climbs the Beanstalk valiantly, and in a companion picture opposite, the Flying Trunk carries its young rider gaily through a bright blue sky, sailing close to a fluffy white cloud and high above a pink and yellow castle. Still narrower panels present the Princess and the Golden Ball, the Pied Piper, and Puss in Boots in an ingeniously decorative manner. Such familiar characters as the Seven Dwarfs, Hansel and Gretel, and the Black Cat inhabit wall nooks in the balcony or beside doorways.

All of these murals glow with the brilliant colors that Mr. Pogany handles with vigorous charm, and details of the decoration are in key with the pictorial scheme. Hanging light fixtures in front of the stage, for instance, are in the form of miniature castles, red-roofed and yellow-walled. Other lights shine softly through colored plaques which are decorated with circus figures. The auditorium is thus entirely harmonious, though

the decorations present an interesting variety of themes.

When a play for children is put on with a cast of youthful players the child audience and its setting become a part of the drama, are "in the picture" in a rare and delightful way. The theatre is an inspiring example of what may be done for the happy and wholesome entertainment of children, and it makes one wish that every city would provide a children's playhouse as beautiful.

Mr. Pogany carries the same imaginative charm and refinement into work not intended for children. He has the warmth and geniality of spirit which makes the whole world akin, and so he enters easily into the mood of princess or slave and brings the old fairy tales to life with enchanting freshness. His flaming "Arabian Nights" murals for the Park Central Hotel in New York have the vivacious pageantry of form and color that endears him to youthful admirers. In a way it is the laughter and vitality of youth itself, its insatiable love of life and its wide, human appeal. With something of the magic of his fabled magicians, the painter evokes the glamorous spell of the Arabian tales, the mystery and enchantment of the ancient East, its grace and splendor, its insolence and knavery.

Camels and slaves, mosques and minarets, princes and princesses reflect episodes from the familiar scenes where "sultan after sultan with his pomp abode an hour or two and went away." About the picturesque folk is the richness of silks and jewels, the witchery of rose-scented gardens and moonlit balconies. Aside from the story interest, the paintings are first of all dramatic decorative patterns in the exuberant reds, blues and purples of old Persian tiles and textiles. Often the geometric design of the walls, costumes or furnishings dominates the pictorial pattern and the human figures are subordinated and conventionalized.

Amid an imposing array of painted jars, Morgiana pours the boiling oil serenely over the Forty Robbers; the Hunchback cavorts beneath a sumptuously carved casement, and Sinbad the Sailor watches the Eagle soar above a lonely sea. A pair of royal lovers ride cosily aboard a swaying camel, attended by gnomish brown slaves. Aladdin calls forth the monster genii; the talking bird inhabits a lusciously flowering tree. Yet

the familiar characters are woven into the texture of the whole decorative scheme so that they seem like figures in old tapestry. All of the furnishings of this unusual room have been chosen to harmonize with the Arabian wall panels.

Mr. Pogany still illustrates a few books, though he is now occupied mainly with mural painting. He has drawn pictures and decorations for many of Padraic Colum's books of fairy lore, and he has recently done a large and enchanting Mother Goose volume. His illustrations for the *Rhyme of the Ancient Mariner*, the *Rubaiyat* and the *Wagner series* are among his best known. He is sharply sensitive to the wistful, unearthy nuances, the adventurous borderlands of the human spirit, and he has a rare gift for expressing such eerie and elusive passion. At the same time, he is vigorously alive to the whole gamut of emotions, and especially to rollicking humor and gay romance. An artist friend has called him "the Pied Piper among painters."

The rhythm of his compositions is subtly attuned to the spirit and movement of the theme he is illustrating, with an instinctive rightness of color and pattern. Settings for "Le Coq d'Or" and the "Polish Jew," and scenes for the "Fokine Ballet," the "Thunder Bird," "Sumuran" and the "Magic Melody" are among his distinguished stage decorations.

Mr. Pogany has just completed a large mural called "The Birth of Power," to be hung in the electric power house at Niagara. This portrays a colossal youth rising from the mass of tossing bodies which represent the falls. The color scheme is of singing blues and sunny gold, and the painting is full of the surging grace and beauty of relentless elemental forces.

An exhibition of fifty dry-points by Cadwallader Washburn was shown under distinguished auspices at the *Galleries Simonson*, in Paris, June 7th to 30th. An attractive illustrated catalogue with an appreciative foreword by Malcolm C. Salaman was issued in connection therewith. As a result the French Government has purchased ten of Mr. Washburn's prints for the *Musee de Luxembourg*, and it is understood that the *British Museum* will also make purchases.



CINDERELLA

MURAL PAINTING BY
WILLY POGANY

CHILDREN'S THEATRE, HECKSCHER FOUNDATION,
NEW YORK CITY

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
Barr Building, Farragut Square, Washington, D. C.

OFFICERS OF THE AMERICAN FEDERATION OF ARTS

| | |
|---------------------|-----------------------|
| Elihu Root | Honorary President |
| Robert W. de Forest | President |
| Frederick P. Keppel | First Vice-President |
| F. A. Whiting | Second Vice-President |
| George D. Pratt | Third Vice-President |
| Leila Mechlin | Secretary |
| Frederic A. Delano | Treasurer |
| Alex. B. Trowbridge | Director |

LEILA MECHLIN, Editor

Barr Building, Farragut Square, Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of The American Federation of Arts.

VOL. XIX AUGUST, 1928 No. 8

WHAT OF THE ARTIST?

That interest in art is increasing in this country there is no doubt; one hears on every side and from many unexpected quarters accounts of surprising activity witnessing to this fact; we have reason to be cheered and encouraged. But before we lay down our oars or become too self-congratulatory let us ask ourselves a pertinent question: What of the Artist? Without him we should have no art. Are we walking hand in hand with him; are we giving him due share of appreciation and honor? Lorado Taft, in an address made at the recent Convention of the American Federation of Arts, urged that in connection with the study of the history of art special stress be laid upon the lives and personalities of the artists. It is well known that most art patrons have been developed through personal contact—friendship—with artists, and that artists alone hold the key to a full comprehension of the significance of art.

This was brought to mind forcibly through the reading of an article by Rockwell Kent in *Creative Art* for May—an article about himself, written on his withdrawal from editorial office and rededication as artist. "Artists are those," he says, "to whom life is so beautiful that their whole experience of it keeps them in a constant turmoil of excitement and enthusiasm, a turmoil so great that they can't bear it alone and have to tell about it. When they are not alone they share it with some friend, or someone they love. And when they are alone they have to broadcast their enthusiasm and excitement and thrill."

"Of those who love life, who are thrilled by first-hand experience of it, the artist," Mr. Kent claims—and we believe truly, using the word in its broadest inclusive sense—"is most eloquent." "All art," he claims, "is an expression of a man's reaction to life, of the creation of his experience of life, a making over of life as it may appear in its less beautiful moods in order to be more like what it appears to be in its high moments." "The artist's dominant interest," he insists, "is life itself, not with aesthetic principles." He scoffs the idea of artists seeking material, for art, he insists, is a by-product of this enthusiasm for life. Obviously the impulse comes from within rather than without. "I have been moved so much," he says, "by what I have seen and felt that I have had to paint and write about it. And by virtue of that need to paint and write I am an artist." What a splendid exposition of a great profession! As big and simple and elemental as the mountains and the sea which from time to time have moved Mr. Kent and others to creative expression.

If we in America are to have great art, it must be through a common sharing among artists of high ideals. Patronage, appreciation, will help; interest on the part of the lay public is very important; but unless our artists have vision and power, a sense of their high calling and potentialities, we shall not go far.

Yes, as William J. Locke once said, "the artist matters so much in the building of a new world that every man today who practices any form of art should take counsel with himself and search out his own sincerity for he is dealing with the destinies of mankind."

NOTES

THE TOLEDO
MUSEUM
OF ART

At the Toledo Museum of Art there is now on view the Sixteenth Annual Exhibition of Selected American Paintings. This exhibition, which opened early in June to continue to September 1, was assembled by Mrs. George W. Stevens, Assistant Director, and comprises the work of sixty-one artists. The paintings were selected with the idea of showing in Toledo a representative collection of the best work now being done by American artists. Included in the list are paintings of both conservative and progressive tendencies, but all selected because they show the highest quality of the various schools. In announcing this exhibition a writer in *The Toledo Museum of Art News* has said: "Progress in art involves entering new and untried fields and conducting many experiments. In time the mediocre and bad are eliminated and forgotten, while the good lives on. The permanent collections of the Museum represent the best judgment of its officials. In them it tries to include only those works which are good in technique, pleasing in subject, significant of the trend of artistic development, and which will stand the test of time. * * * The Museum does not stand sponsor for any particular type of art, ancient, modern, or ultra-modern. It does attempt to show from time to time examples of all types, so that Toledo people may know what has been and is being done in every field of artistic endeavor. At the same time the Museum provides lectures and classes in the fundamental principles of art."

The Report of the Director of the Museum, Mr. Blake-More Godwin, published in May, gives interesting account of progress during the past year and plans for future development. The attendance at the Museum during the year reached a total of 158,158, comprising 52,231 children and 105,927 adults. This is the largest per capita attendance recorded for any museum in the country. With regard to the Museum's collections Mr. Godwin had the following to say: "In the years to come our Museum will be known and valued for the quality of its works of art. To the upbuilding of our collections, therefore, we

must devote our most serious and careful consideration. Fortunately, the general policy has been set for us by our founder and our first director. They believed that we should show the evolution of art from its beginning to our own day. To do so, it is not necessary that our Museum should reach the proportions of the Louvre. It should rather be a small but perfect gem. The evolution of art is best shown by the supreme achievement, fortified at times by lesser works which show some definite contribution to the main stream of our culture."

The Children's Art Talks at the Museum for the past season covered, among other subjects, the Medieval and Modern Arts of France. As a conclusion to these talks a unique and interesting drama entitled "Long Live France" was presented in the Museum Hemicycle on May 26 and 27. This play represented throughout the work of children in all of the educational classes of the Museum. The lines were written by children, the different parts played by those who had qualified as assistant docents by attending the art talks each week during the season. The stage settings were designed by pupils from eleven to fourteen years of age, and the music was furnished by an orchestra composed of children from the Museum's Music Appreciation Class. The various scenes of the play were laid in a cathedral in the Gothic Period of the Middle Ages; in the Forest of Fontainebleau in the nineteenth century, and in Paris in the nineteenth century. The characters represented not only artists whose works are included in the Museum's collections and had been studied during the year in connection with the art talks, but also some of the paintings and other objects themselves. In the latter category were such figures as "Stained Glass Window," "Laughing Boy," "L'Aiglon," etc.; in the former, Millet, Corot, Diaz, Daubigny, Rousseau and other well-known French masters.

ART AT ATLANTIC CITY The Atlantic City Art Association, which has as its objective the establishment of an Art Museum in Atlantic City, has lately held its annual exhibition. This exhibition comprised oil paintings, water colors and works in sculpture, all upheld to a high standard of ex-

cellence. Sixteen thousand, five hundred persons visited the exhibition during the time that it was on view—not only residents of Atlantic City, but visitors from all parts of the world, including South Africa, Australia, the West Indies, Brazil, China, the Central American states and the leading countries of Europe, representing probably the most widespread attendance at any exhibition held in this country. The daily average attendance was 550, which is equal to that of many of the leading art galleries in the larger cities of our country. This attendance would, in itself, seem to warrant the immediate establishment of a permanent art gallery for Atlantic City, and it is the hope of those in charge of the Art Association that through such demonstrations of public interest, the City Commissioners will be moved to assign sufficient and suitable space in the new Convention Hall for an art gallery worthy of the city.

In the meantime announcement has been made by Mr. Sigmund Ojserkis, President of the Boardwalk Bank at Atlantic City, that he will convert the upper floor of the Boardwalk National Arcade Building into a gallery for the display and sale of works of art. This gallery will be in charge of Mr. Albert Duveen and will afford opportunity to the people of Atlantic City for the purchase of works by artists of foremost rank. Its opening exhibition will, it is announced, include paintings by Corot, Millet, Daubigny, Diaz, Dupre, Rousseau and Troyon, as well as by John Hoppner and members of the British school, and by contemporary American artists.

Eight years ago last May, PRINCETON'S the Marquand Chapel at NEW CHAPEL Princeton University was destroyed by fire. In its place has now been reared a beautiful Gothic church designed by Ralph Adams Cram, dedicated formally on Memorial Day.

The reason that Gothic was chosen for this chapel was because, in world history, Gothic today stands for Christian, and it was thought that no other style yet developed so tended toward reverence and spiritual uplift.

Mr. Cram, writing in *The Princeton Alumni Weekly*, on the subject, says: "If the apparent conviction that this is a good

building is well founded, then credit cannot be assigned alone to the architects, but to all those that have cooperated with them. This is particularly true of Mr. Ardolino, whose stone carving is, so far as I know, the best of its kind and not unworthy to stand beside that of the thirteenth century. It is true of Mr. Angel's marvellous sculpture and of the stained glass of so many different artists—Connick, D'Ascenzo, Burnham, Goodhue, Reynolds, Francis and Rohnstock, Smith and Weeder. It is true of Irving and Casson's superb woodwork and the forged iron of Mr. Yellin. Here again we get the Gothic note of the cooperation on a perfect parity of many artist craftsmen." Mr. Cram also paid tribute to Mr. Matthews, the contractor.

There are four great windows in this chapel. The magnificent East window, "The Window of Love," is by Charles J. Connick; the West window is by D'Ascenzo. The theme presented by sculptors and glass-makers alike is the Gospel which we have in Christ and through Christ; and of special interest is the fact, noted by Professor Friend, Jr., that the thread, though passing through many hands, is never broken. The sculptor, in his work on the facade, begins the story; within, it is taken up and carried on successively by the designers of the stained glass, so that the whole is in perfect harmony, a harmony made up of related units.

Three large mural paintings showing scenes from the THE SEAMEN'S BANK MURALS early history of New York, have been painted by Ernest Peixotto for the Seamen's Bank for Savings, New York. The central panel (reproduced on page 443), the largest of the three, depicts "Washington Landing at the Foot of Wall Street" for his inauguration as first President of the United States in April, 1789. The artist's representation of this scene is based upon the written descriptions of two eyewitnesses, and it is thoroughly realistic. Washington is seen standing near the prow of the handsome barge which had been specially constructed for the occasion. He is dressed in the simple blue and buff uniform in which he appeared, a Virginia Colonel, before Congress. The boat is manned by thirteen masters of vessels and has "an



WHITE ISLANDS

EDWARD W. REDFIELD

awning hung around with red moreen curtains festooned." This boat, we are told, was accompanied from the New Jersey shore by other barges and boats conducting the Congressional Committee and other dignitaries, several of which appear in the painting, while in the distance to the right is a large frigate. At the left of the composition appears Murray's Wharf, at the foot of Wall Street, at which the President-elect was to land. Near the top of "a pair of elegant steps, with their sides covered and carpeted," stands Governor Clinton, backed by a cheering crowd of notable citizens with their wives and children. The canopy above them is dressed with flags and streamers, as are the ships lying at the adjoining wharves.

The panel at the left shows "The Port of Old New Amsterdam," with wharves following the type of the ancient prints of the period, and, in the foreground, a seaman talking to a ship-owner. The right-hand panel shows "The Port of New York in 1830." An ancient ship of about the time of the foundation of the Seaman's Bank is

putting out to sea, while the *Great Western*, one of the earliest trans-Atlantic steamers, is arriving. In the distance, at the extreme right, is a view of old New York with the spire of Trinity Church.

These paintings have been placed in the banking room, above an oaken wainscot, and occupy a space 60 feet long and 25 feet high. They are in high key, and possess a fresco-like quality beautifully harmonizing with the cream-colored walls of the room.

THE
CHICAGO ART
INSTITUTE

The Art Institute of Chicago has announced, through its Trustees, an increase in the amount of prize awards to be offered in connection with its annual exhibition of American Paintings and Sculpture. This has been made possible through the generosity of Mr. and Mrs. Frank G. Logan, who have increased the amounts of the two principal prizes and added a third prize. Since 1917 the Mr. and Mrs. Frank G. Logan Medal for painting or sculpture has carried with it

a cash award of \$1,500. This has now been increased to \$2,500, to be designated either as a purchase or as an award. A second medal with \$1,000 has been awarded since 1924, and this has been increased to \$1,500, to be used for award only, for work in painting or sculpture. The third medal with \$750 will also be given for painting or sculpture, and will be for award only. The total value of prize awards, ten in all, which are distributed annually in connection with this exhibition at the Art Institute, now amounts to \$8,100. These awards, together with cash prizes given in connection with the exhibitions of the Art Students' League, the Chicago Society of Etchers, and other local organizations, form a total of \$15,785 distributed annually in prizes by the Art Institute.

A number of one-man exhibitions are now on view in the galleries of the East Wing of the Art Institute, to remain until October 1st. Among the artists represented are Karl Buehr and Carl Wuermer, whose works are shown in one gallery; Francis Chapin, Paul Trebilcock and J. Theodore Johnson, who exhibit jointly in another; and John A. Spelman and Charles A. Wilimovski, who are seen in a third gallery. In addition to these collections the Art Institute is showing a loan exhibition from the private collections of George F. Harding and Charles H. Worcester; and the exhibition of Modern East Indian Paintings which was brought to this country during the past season and is being circulated under the auspices of the American Federation of Arts.

A rare lithograph by Ingres, a portrait of Frederick Sylvester Douglas, has been added to the Print Collections of the Art Institute through the gift of Mr. Walter S. Brewster. This print completes, with one exception, the Institute's collection of Ingres lithographs. Other recent gifts to the Print collection include a group of woodcuts by German artists of the fifteenth century, presented by Mr. and Mrs. Potter Palmer; etchings by Hirschvogel, Lauttensack and Van Leyden, given by Robert P. Lamont; ten prints by contemporary American artists, and the Logan Prize etchings, given by the Chicago Society of Etchers; seventeen prints and a drawing by modern French artists, given by Mrs. and Miss Roullier for

the Roullier Memorial Collection, a drawing of Fantin-Latour by Ingres, the gift of Mrs. Emily Crane Chadbourne; a group of portrait etchings by Van Dyck, completing the Van Dyck Collection, given by Miss Kate Buckingham; and a seated Figure of a Woman, School of Michelangelo, the gift of the Director of the Art Institute, Mr. Robert B. Harshe.

Approximately one hundred students graduated from the Art Institute School on June 15. At this time the degree of Master of Fine Arts was conferred upon six members of the faculty of the school—George Ober-teuffer, Alfonso Ianelli, Albin Polasek, John W. Norton, Elmer A. Forsberg and Mary C. Scovel. The degree of Bachelor of Art Education was conferred upon fifteen students from the Teacher Training Department, who had completed three years in the school and one year of academic work in a university.

At the new Pennsylvania THE LUDINGTON Museum of Art, Philadelphia, there is now on view ORIENTAL ART the notable collection of

Oriental art assembled by the late Charles H. Ludington, through whose generosity the Division of Oriental Art of the Museum has largely been upbuilt. The present exhibition has been set forth as a memorial to him, not only to emphasize the Museum's appreciation of his interest and generosity, but in order that the public may have an opportunity of seeing his collection in its entirety and thereby form an estimate of his taste and discrimination as a collector.

The bulk of the exhibition comprises Chinese paintings, in which Mr. Ludington was particularly interested. There are also, however, eminent examples of Korean painting, of Chinese, Ehmer and Siamese sculpture in stone and bronze, wood and clay. The Chinese paintings as a group constitute a brief summary of Chinese pictorial art from early Sung, almost to the present day. Outstanding among all, and ranking high among all of the Chinese paintings in this country, is the great Portrait of an Arhat, attributed to Yen Li-pen. Wholly different from this portrait, but likewise of great interest, are a pair of long landscape scrolls, of the early years of the Ming dynasty.



BUST OF COMMANDER RICHARD EVELYN BYRD
BY MARGARET FRENCH CRESSON

There is also an important group of Ming and Ch'ing portraits, which have been characterized by Mr. Horace H. F. Jayne, Chief of the Museum's Division of Oriental Art, as "of an order far higher than the typical, dry, highly stylized examples usually seen." "Each," says Mr. Jayne, "has, beneath the careful portraits and exquisite craftsmanship, a sense of personality."

Admirably supplementing these Chinese paintings is the collection of Chinese sculpture, which includes a standing figure of a Bodhusaltva, attributed to the Sung Dynasty and belonging, apparently to the important group of sculpture represented by the seated figure in the Museum of Fine Arts, Boston, the several figures in the Buckingham Collection of the Art Institute

of Chicago, and the smaller works—said to have come from the same temple—in the George Eumorfopoulos Collection, London. This group includes also a small figure of an adoring boy, probably contemporaneous with that of the Bodhusaltva; a distinguished example of primitive sculpture, a small standing stone of the North Wei Dynasty; a gigantic-miniature figure of a squatting lion in porphyry; a pair of muzzling ponies in marble; a small, seated, wood Bodhusaltva with flecks of ancient gold; pottery figurines of Wei and Tang periods, to mention only a few of the most notable examples.

"The examples of Cambodian and Siamese sculpture," to quote further from Mr. Jayne, "though naturally products of a different culture and civilization, nevertheless are aesthetically in accord with the other works

in the collection. From the rare, standing wood figure with its beautiful lacquer patina to the group of varied Siamese bronze-heads, all are typical of Mr. Ludington's fine discrimination, which enabled him to add at different times to his collection objects that maintained the high artistic standard of the whole."

This exhibition, which opened June 16, will continue through September 3.

The Twenty-seventh International Exhibition of the INSTITUTE'S Carnegie Institute, Pittsburgh, will be held from OCTOBER 18 to DECEMBER 9.

Mr. Homer Saint-Gaudens, Director of the Department of Fine Arts of the Institute, returned on June 15 from a three-months trip to Europe, where he visited the leading artists of the various countries and invited the paintings for the foreign section. Fourteen European nations will be represented therein, by approximately 275 paintings. The list includes Great Britain, France, Belgium, Italy, Spain, Germany, the Scandinavian countries, Russia, Poland, Holland, Austria, Czechoslovakia and Switzerland, the last named being represented this year for the first time in a Carnegie International.

The European members of the jury of selection and award will be Anto Carte of Belgium and Colin Gill of England, both young artists who have attained prominence within the past five or six years. Anto Carte, it will be remembered, was awarded the second prize in the most recent International Exhibition for a painting entitled "Motherhood," which was later purchased for the permanent collection of the Carnegie Institute. Mr. Gill first exhibited at the Carnegie Institute in 1923 in the Twenty-second International, since which time he has been a frequent contributor to these exhibitions. Among his most recent works is a large fresco showing King Alfred's fleet defeating the Danes, in St. Stephen's Hall, Houses of Parliament, London. He will be represented in this exhibition by a group of five works.

The United States will be represented in the coming International by approximately 130 paintings. Following the plan inaugurated for the last exhibition, each exhibitor

will show from three to five paintings, and an entirely new group of artists from those of last year will exhibit.

After the close of the exhibition in Pittsburgh the European section will be shown at the Cleveland Museum of Art and at the Art Institute of Chicago.

Word has recently been received that Mr. Saint-Gaudens has been made an officer of the Crown of Italy, in recognition not only of what he has done to bring Italy and the United States into closer relation in the field of art but also because of his friendly attitude toward the Italian people. The order was conferred by the King, upon the proposal of Mussolini. This is the second honor which has been conferred upon Mr. Saint-Gaudens by a foreign government in recognition of his services in the field of art. Early in the present year he received from the French Government the decoration of a Chevalier of the Legion of Honor.

The Grand Rapids Art Association has been enriched through bequest of a local artist, Helen E. Moseley, whose death occurred in April. This

bequest provides that the Association shall receive title to the Moseley home, or, if this property is sold by the estate, the sum of \$30,000. In addition the Association falls heir to the paintings and antiques owned by the artist, or such of them as may be desired for the permanent collection of the art gallery. The principal of a trust fund is also left to the Association, subject to the life interest of two heirs of the artist.

Previous to notification of this bequest, the Art Association, at its most recent annual meeting, had considered plans for enlarging its gallery, and also for the acquisition of the collection of the late Col. George G. Briggs, one of the city's first art patrons. This collection is composed principally of paintings by members of the Barbizon school, and by nineteenth century Belgian, Dutch, German, English and Italian artists. Among the most notable are those by Millet, Corot, Rousseau, Jacques, Daubigny, Courbet, Mauve, Maris and Monticelli. The Art Association has been granted an option on the entire collection, and it is hoped that the most notable of these works

may be purchased by various public-spirited individuals and presented to the gallery. Twelve such purchases and gifts have already been made. The present owners of the collection have agreed to donate the sum of \$7,500 to the gallery's building fund, when the entire collection has been purchased, in order that it may be suitably housed and shown.

Through means of these two plans the Grand Rapids Art Gallery will be practically doubled in size and its collections materially increased and enriched.

Announcement was made
R. T. H. HALSEY in June, at the 232nd Com-
JOINS FACULTY mencement of St. John's
OF ST. JOHN'S College, Annapolis, that
COLLEGE, Mr. R. T. H. Halsey of
ANNAPOLIS New York, a trustee of the
Metropolitan Museum of
Art and a well-known authority on Early
American furniture and silver, will become
Professor of Fine Arts at the College, with
the opening of the autumn session. During
a recent tour through Southern Maryland
Mr. Halsey visited Annapolis and became
interested in the programme which the
college is now putting into effect for preserv-
ing and restoring several of the early Ameri-
can houses still standing in that historic
city, two of which (the Brice House and the
Hammond-House) were described in full in
the June number of this Magazine. It is
through this means that he has been induced
to assume a place on the faculty of the
college.

Mr. Halsey has for a number of years been
an active collector of American furniture and
silver, as well as of engravings relating to
the history of our country. Since retiring
from his position as governor of the New
York Stock Exchange, which he held from
1899 to 1923, he has devoted his entire time
to the American Wing of the Metropolitan
Museum of Art. He has also served as
chairman of the Museum's Committee on
American Decorative Art, as a member of the
Committee on European Decorative Art,
and of the Committee on Education and on
Prints. He has served twice on the Muni-
cipal Art Commission of New York, and was
chairman of the committee which had under
its charge the restoration of the old City
Hall in New York. Mr. Halsey is also the

author of several notable books on the
subject of early American art. He will still,
it is understood, maintain his connection
with the Metropolitan Museum.

St. John's College has purchased most
recently the Bordley-Randall House opposite
the college campus. This, likewise, is one
of the historic houses of the town, having
been built in 1727. It has an especially
attractive large library and a beautiful old
garden adjacent. The house will be restored
as accurately as possible to its original con-
dition, and will be occupied by Mr. and Mrs.
Halsey.

The historic town of
RESTORATION OF Williamsburg, Virginia, is
WILLIAMSBURG, to be made the scene of a
VIRGINIA complete architectural re-
novation and restoration.

Through the generosity of Mr. John D.
Rockefeller, Jr., the cost of this project,
estimated at between four and five million
dollars, will be met, and the work of
rebuilding the entire historic portion of the
town is soon to begin.

This plan comprises the restoration and
rebuilding of more than one hundred Colonial
structures, including the House of Burgesses,
made famous by Patrick Henry's historic
speech in 1775; the old prison, built in
1701, famed for its hangings of historic
pirates; several of the first buildings of
William and Mary College, founded in 1693;
the home of Edmund Randolph, Secretary
of State and Attorney General in Wash-
ington's Cabinet; the home of Col. Wilson
Miles Cary, a delegate to the Virginia Con-
vention in 1776; the old Colonial Court
House; the "Powder Horn," from which
George Washington supplied his men when
marching to Braddock's relief; and numerous
other buildings of equal historic as well as
artistic interest.

The College of William and Mary possesses
what is believed to be the only building in
the United States designed by Sir Christo-
pher Wren—The Hall, the oldest college
building in this country, antedating Massa-
chusetts Hall at Harvard. From this
building, straight through the little city,
stretches the Duke of Gloucester Street,
laid out in the original plan of the town.
At the other end of this broad colonial street
stood the House of Burgesses, which was

destroyed by fire. The foundations remain, however, and plans and descriptions have been found from which the entire building, including decoration and furnishing, can be duplicated. Scattered along the mile length of this street stand many splendid examples of Colonial public and private buildings. There are also three large public greens from which all modern structures will be removed so that they will present again their original appearance.

Purchases of real estate, amounting in value to more than \$500,000, have already begun. Many of the old houses are occupied by descendants of the builders and will continue to be so occupied, those selling to the foundation having the option of remaining as renters. Many of the modern houses purchased will be destroyed in order to restore old public greens and to allow sufficient space and dignified surroundings for the public and other important buildings to be restored. Other modern houses will be torn down to make way for reproductions of the Colonial houses which formerly occupied the sites. On some buildings, which are specially situated, Colonial fronts will be placed.

The idea of restoring and preserving Williamsburg as a shrine city, recalling many of the important historic events of the first two centuries of our country, was conceived by the Reverend W. A. R. Goodwin, rector of the famous Bruton Parish Church in Williamsburg, and a member of the faculty of William and Mary College, who has for years devoted much time to the study of old maps of the town, old architectural plans, and the foundations of burned and ruined buildings, with the purpose of carrying out such a plan as is now to be put into effect.

The Los Angeles Museum
GIFTS TO THE has received another nota-
LOS ANGELES ble gift of paintings from
MUSEUM Mr. William Preston Harri-
son, the donor of the Harri-
son Gallery of American Art and the
Harrison Gallery of Modern French Art.
To the former have been added "The
Wrestlers" by Thomas Eakins, and "The
Painter Luks at Work," by William
Glackens. To the latter gallery Mr. Harri-
son has added five oil paintings—Forain's
"Art Dealer," Utrillo's "Le Theatre Mont-

martre," Marchand's "La Maison dans les
Montaignes," Lhote's "The Dolly Sisters,"
and Kars' "Nature Morte"; a pastel,
"Femme en Bleu," by Degas, and two water
colors, "Jeune Fille Assise" by Modigliani,
and "Nature Morte" by Gondouin. The
American collection now comprises forty-
four oil paintings; the French collection
sixteen oils, sixty-eight water colors and six
drawings.

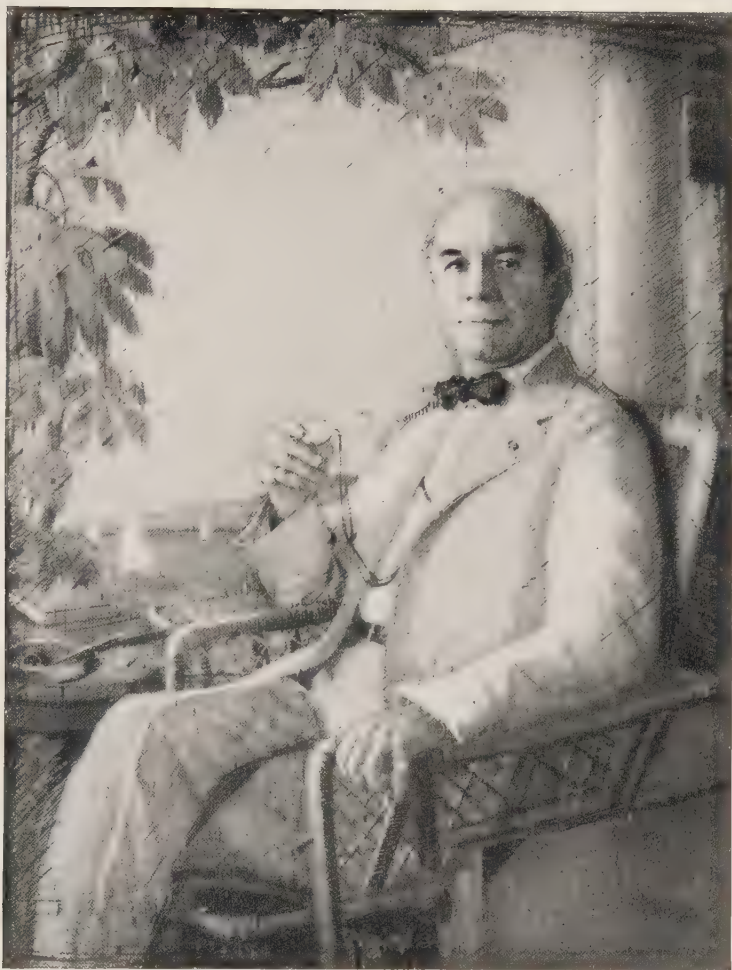
A unique expression of appreciation and
celebration of service was made recently in
compliment to the Museum's Director, Mr.
William Alanson Bryan, by its Board of
Governors, the county board of supervisors,
and the Trustees of the Museum Patrons'
Association. These organizations purchased
and presented to the Museum's permanent
collection a recently completed portrait of
Mr. Bryan by Max Wieczorek, which is
reproduced herewith. The occasion for this
tribute was Mr. Bryan's restoration to
health and return to his post after several
months abroad, and also the end of his
seventh year of service in developing the Los
Angeles Museum. The portrait is a life-size
three-quarter-length work in French pastel,
and is considered an excellent likeness.

An exhibition of paintings by artists of
Taos and Santa Fe was shown at the
Museum during the month of June, at which
time there was also to be seen in its galleries
the fourth annual exhibition of the Arthur
Wesley Dow Association, and a collection of
prints by contemporary American artists.

With the art season now
LOS ANGELES' on the down curve we of
ART SEASON the Southlands have had a
IN REVIEW busy time keeping pace
with the many interesting
exhibitions of local and imported art.

In Pasadena, the year opened with a well-
selected exhibition of Old Masters brought
here by Dr. Lilienfeld of the Van Dieman
Galleries at the Grace Nicholson Galleries.
The Dutch Masters were particularly well
chosen, there being a very fine Terboch and
a good Hobbema, the former being, we
understand, eventually sold at the Museum
of Fine Arts in San Diego.

Concurrently with this exhibit, the show-
ing of paintings and screens on Hawaiian
motifs was held by Frank M. Moore,
recently from Honolulu, the opening evening



WILLIAM ALANSON BRYAN

MAX WIECZOREK

PRESENTED TO THE LOS ANGELES MUSEUM

of which was the occasion of musical accompaniments closely related to the theme of the painting or screen shown at the time. For instance, "Golden Shower Tree in Spring Time" was shown under the concentration of softly glowing light with the room in darkness, and as the light came on, Sinding's "Frühlingrauschen" was played by an unseen pianist, the light dying out as the piece ended. Thus the visual interest was helped by concentration on the idea of spring and trees.

A talk on some of the favored haunts of the artist in Hawaii was given between showings. Afterwards, the audience ad-

joined to the exhibit gallery, where all was in place again.

During the same month, January, the California artists held their annual show in the Pasadena Art Institute. Leland Curtis, Alfred Mitchell and James Swinnerton had strong landscapes, while Clarence Hinkle took first prize with his "Roof Tops," a veritable *tour de force* in paint modelling. Hinkle has developed a very individual viewpoint with a vigorous and satisfying technique.

February saw a consistent and harmonious exhibition of Aaron Kilpatrick's work, dealing with California landscape and especially

the mountains around Owens Valley. The latter were much admired and several purchased. In the same month John O'Shea presented a glittering show of Arizona and California desert scenes, running the entire gamut of reds from orange to crimson. His "Superstition Mountains" is a canvas not easily forgotten.

At the Biltmore salons Maynard Dixon's show in February was perhaps the liveliest of the season. Dixon in the desert is at home, if ever a man was. His treatment of great, swinging, angular clouds and mesas engraves itself on the retina, whilst his sketches are notable for color quality and uncanny plane perception. "The Eagle's Nest" stirred all beholders.

At the Biltmore also we greeted an old friend and former neighbor in the person of Eliot Clark, another desert bewitched Eastener. In his sunsets and afterglows we share with him much of the mysticism of that glorious part of the world.

It has been fascinating to see how the different temperaments react to this desert loneliness, as one by one our painters come out of the desert. We remember how Albert Groll, one of our original desert painters, was on his way to the west coast, but on the first glimpse from the car window of the real desert he got off the train at the nearest stop and never did complete his trip.

The *piece de resistance* of the whole season was Nicholai Fechin's masterpieces at the Stendahl Galleries. It was a delightful experience to see this man, whom we formerly knew in the east, through his portraits and interiors, finally come under the spell of the desert, carrying with him all his wonderful technique. The show was inspiring to artists and public alike, and we were more than glad to learn that Los Angeles collectors are fully alive to the finest work, as evidenced by the sales which ran into a full five figures. His palette of crushed jewels—every square inch of the canvas full of them—excites the envy and admiration of every painter. One small canvas, "The Road to the Unknown," will be an everlasting joy to its fortunate possessor.

There have been several interesting one-man shows by native sons returning from Europe, notable among which was the exhibition at Exposition Park Museum by Miss Carlton Fortune of her English work

and by Joseph Kleitch of French subjects, with some beautiful passages.

Our next excitement, as Arthur Millier puts it, will be the exhibition of the Western and Southwestern artists at the Fine Arts Gallery of the Pacific Southwest Exposition, opening at Long Beach on July 27 and continuing into August. Artists from all the great southwestern states have been invited, and the public will have another opportunity of comparing contemporary work of the West with the work of Spanish, Mexican and Latin American painters and sculptors, of which we shall write later.

E. X.

AT THE
CLEVELAND
ART MUSEUM

Sales in connection with the exhibition of Work by Cleveland Artists and Craftsmen, which closed at the Cleveland Museum of

Art early in June, amounted to \$15,815, nearly two hundred works having been sold. This is the largest amount yet realized through sales in this exhibition, with the exception of that of last year, when the purchase by private subscription of a large bronze group for the Museum raised the total far above normal.

This exhibition of local work was followed, as usual, by one of Contemporary American Painting, in which thirty works were by Cleveland painters, the remainder secured by invitation from artists in other parts of the country. Among the local artists whose paintings were held over from the preceding exhibition were Henry G. Keller, Arthur Brooks, George Adomeit, Grace V. Kelly, William J. Eastman and Clara Deike. Among the artists from elsewhere represented were Arthur B. Davies, Robert Henri, Rockwell Kent, George Luks, John Carroll, Karl Anderson, and Gifford Beal. The purpose of this second exhibition was in order that opportunity might be afforded for comparison of the work of Cleveland artists with that of artists of wider reputation, a comparison which has invariably been a favorable one.

Among the special exhibitions shown at the Museum during the early summer was a collection of Modern American Painted Silks, assembled by the Art Center of New York.

Recent additions to the Museum's print



RANGE AT SUNSET—GLACIER NATIONAL PARK

CHARLES WARREN EATON

collections include an exquisite landscape drawing by Claude Lorrain, the gift of Mr. and Mrs. Edward B. Greene.

THE NEW DAYTON ART INSTITUTE The corner-stone for the new Dayton Art Institute was laid on May 21, and it is hoped that in another year the building will be open for use. In the meantime every effort is being made to assemble a permanent collection which will be upheld to the highest possible standard. The collection as it now stands includes an early American room, a Chinese room, decorative textiles, examples of contemporary American painting, mediaeval sculpture, porcelains, pottery and glass.

The report of the Director of the Art Institute for the past year records, among other interesting items, a number of notable additions to the permanent collection. Among these are a Flemish tapestry of the time of Louis XIV, presented by the Presi-

dent of the Institute, Mr. John G. Lowe; and three paintings, "Boy's Head" by Abbott Thayer, "Valley in Spring" by Willard Metcalf, and "Monterey Coast" by William Ritschel, the gift of a former president, Mr. J. B. Hayward.

Eight paintings were sold during the season through the agency of the circulating picture gallery. From this collection, comprising 164 paintings, loans have been made to eighty-eight borrowers—not only individuals, but schools, colleges, clubs, libraries and churches.

The Modern House, Its Planning Decoration and Furnishing, was the subject of a new lecture course offered this year, in addition to those on art appreciation and the art of the great religions. These lectures, which were illustrated, were given by the Director at the Institute and were open to the general public.

Among the important new projects undertaken during the year was the establishment

of the Institute's summer school in affiliation with Wittenberg College, the instructors being members of the Wittenberg faculty.

ILLUSTRATED
RADIO TALKS
ON ART

Mr. Charles A. Kent, Principal of the Garfield (Public) School, Chicago, has inaugurated and is putting into effect a unique and interesting plan for the increase of a knowledge and appreciation of art in his community. Having compiled a list of one hundred great works of art, both painting and sculpture, he is delivering a series of lectures on art over the radio, dividing the works selected into ten groups of ten each, and using one group for each lecture. These lectures are given, one each month of the school year, over Station WMAQ, the *Chicago Daily News*. Through an arrangement with the Department of Visual Education of the Chicago Board of Education, each of the radio-equipped schools of the city is supplied with colored and plain stereopticon slides of the subjects on which Mr. Kent lectures, and these are shown in the school's assembly hall at the time that the lecture is given. Thus all of the schools of the city are simultaneously provided with a monthly illustrated lecture on art. The lectures have been duplicated, furthermore, by the Department of Visual Education, and a set given to each of the schools for future use.

Mr. Kent has made excellent choice in the lists of works which he has selected for exposition, and it is certain that no one hearing these lectures and seeing the accompanying slides could fail to acquire some degree of knowledge of the great works of art of the world, and an appreciation for them.

AT THE
JOHN HERRON
ART INSTITUTE,
INDIANAPOLIS

At the John Herron Art Institute, Indianapolis, there was shown during the past month an interesting exhibition of paintings by modern artists of France and America. This exhibition was set forth in accord with the Museum's policy of presenting in its exhibitions as varied material as possible in order to afford opportunity for comparison. During the past winter there have been shown groups of paintings containing examples of the work of many

different schools—of the Impressionists and the post-Impressionist periods, and a few of the more extreme modernists' works. In this most recent exhibition were to be seen works by Davies, Zorach, Kuhn, Lahey, Rockwell Kent, Vincent Canade, Walt Kuhn, and a large screen decorated by Odilon Redon.

Concurrently with this exhibition there was shown in the Institute's galleries an exhibition of Bavarian Paintings, including the work of such artists as Habermann, Mueller, von Zugel, Otto Dill, von Stuck, Schrader and Missel.

A painting by Victor Higgins entitled "Holy Week Procession" has been purchased for the permanent collection of the Art Institute. This was considered the outstanding work in the recent exhibition of paintings of New Mexico subjects by Mr. Higgins at the Art Institute.

The Summer School of the Art Institute was conducted this season at Winona Lake, beginning June 18 and continuing to July 21. Courses were given in fine arts under William Forsyth, in Teacher Training under Dorothy Eisenbach, in Commercial Art under Burling Boaz, Jr., and in Art Appreciation under Ethelwynn Miller. This last named course was conducted in conjunction with the Extension Department of the University of Indiana.

SCULPTURE IN
SOAP COMPE-
TITION AND
AWARDS

The Fourth Annual Competition for prizes offered by the Procter and Gamble Company for sculpture in soap closed late in May, and on June 5 the works submitted in connection with this competition were placed on exhibition at the Anderson Galleries, New York, to remain throughout the month. The prizes offered amounted to \$1,675, and were awarded to professional and amateur sculptors in eighteen states of the Union and in Shanghai, China.

In the professional group the first prize of \$300 was awarded to Margaret J. Postgate of Brooklyn for a portrait bust in soap of Silvie Deryn Macdermot, the singer. "Scotty," by John Held, Jr., of Westport, Connecticut, was awarded the special prize of \$250 in the straight carving class. First prize of \$150 in the advanced amateur group was won by Mrs. J. O. Cammack of Indiana for a rendi-

tion of Mushrooms. In the senior class Eero Saarinen of Michigan, seventeen-year-old son of the well-known architect, received first prize of \$100 for a work entitled "Sorrow." Rupert Gonsalves, fourteen years of age, of New York City, was awarded first prize of \$25 in the junior class for a group of eleven pieces comprising a Christmas crib.

The jury of award for this competition was composed of Dr. Gustave Straubenmuller, Associate Superintendent of Schools in New York City; Mr. Huger Elliott, Director of Educational Work at the Metropolitan Museum of Art; Charles Dana Gibson, illustrator; Harvey Wiley Corbett, past president of the Architectural League of New York; Lorado Taft; Gutzon Borglum and Leo Lentelli, sculptors; Mrs. Charles Carey Rumsey of New York; C. J. Barnhorn of the Cincinnati Art Museum; Mr. Alon Bement, Director of the Art Center, New York; and Mr. George E. Ball, Director of Design for the Gorham Company.

The presentation of the awards in this competition was made the occasion for a notable gathering of artists and those interested in the arts. Among the speakers were Mr. Harvey Wiley Corbett, Dr. Straubenmuller, Mr. John Cotton Dana, Director of the Newark Museum, Mr. Ellsworth Woodward, Director of the Sophie Necomb College School of Art, New Orleans, and Mr. Alfred G. Pelikan, Director of the Milwaukee Art Institute, all representing different sections of the country and witnessing, again, to the widespread interest in this comparatively new medium for sculptural expression. Mr. Corbett, in his address, stressed the significance of this increasingly large interest on the part of the people generally. The conditions of present-day life, he said, the effect of the industrial age, and the increasing use of the machine, relieving many of the work which they were formerly obliged to do, have turned the minds of many in the direction of creative art. Mr. Dana said in part, "In no country and at no time in the world's history has the artist appeared and produced things unless he was encouraged to do so. Always when the artists appear it is because the social order of which they are a part offers incentives for those with talent and urge to come forth. These exhibitions of small sculpture

in soap, giving opportunities for hundreds of artists to exhibit, and offering prizes for talent, is one of the most progressive and democratic methods devised by American business for encouraging American artists."

Seven large and unusual mural paintings showing various phases of life on the earth in prehistoric ages have lately been placed on view in the Field Museum of Natural History, Chicago. These paintings

are the work of Charles R. Knight, who has made a specialty of the representation of prehistoric scenes. To his own conceptions of the world as it is believed to have been aeons ago he has added scientific information resulting from the researches of members of the Museum's scientific staff, and has also consulted other scientists throughout the country in order that his canvases may be accurate according to the best available knowledge of the ages before man's existence. Among the subjects which he has here depicted are a scene on the earth during the cooling period, after the planet had been thrown off as a fiery ball from the sun and before any sort of life existed; the beginnings of life, with the growth of blue-green algae in fresh-water pools; an early seashore of the Ordovician Period, 500,000,000 years ago, with large strange forms of marine life; a group of dinosaurs, and other prehistoric animals. These paintings are the first of a series of twenty-eight such works which will eventually extend around the walls of the entire Ernest R. Graham Hall of Historical Geology of the Museum, the gift of Mr. Ernest R. Graham, a trustee of the institution, for whom the hall was named.

The Corot exhibition at the PARIS NOTES Galerie Rosenberg shows a less known side of this painter's genius. There are about fifty pictures—portraits, Italian landscapes, two pearl-like nudes, an Algerian woman in sober tints, the fine portrait of Madame Stumpf, but none of the views around Fontainebleau and Ville d'Avray with which we are so familiar. A French critic asks if, after all, Corot has yet reached his true place as the

purest and most substantial painter of the nineteenth century in France. He is still a subject for dispute among specialists, but time has continually affirmed his mastery, his natural genius. "Marvels of freshness" these canvases are deservedly said to be.

One of the greatest artistic pleasures of the year is the exhibition of works by Jean-Antoine Houdon, in celebration of the centenary of his death on the sixteenth of July, 1828. The exhibition opened at Versailles, his birthplace, in the superb library which was formerly the State Department of the Kings. Never was an exhibition more artistically arranged, the busts having for background the rich, glowing old bindings of beautiful books. Fifty of Houdon's works had been gathered from museums, various public institutions and private collections. He produced about four hundred in all, but they are scattered far and wide. This important showing, however, suffices to give an adequate idea of his sensitive and powerful genius. Among the subjects are Napoleon and Josephine, Voltaire, Rousseau, Molière, La Fontaine, Cicero, Gluck, LaFayette, Washington, Franklin and Paul Jones. The last mentioned is a vivid portrait bust which seems about to speak. The Washington bust is exceedingly fine—probable one of the truest portraiture of that hero ever made. Houdon did this work while in America. Everyone knows Houdon's exquisite Diana in the Louvre. Here also is the famous "La Frilouse," a lovely young female figure. But the most striking of all are the various busts and statues of Voltaire, including the remarkable terra-cotta which represents the first model for the seated Voltaire of the *Comédie Française*. Voltaire was in his eighties when Houdon attempted the task of modelling him, and not only aged but in a serious condition of health, sometimes over-excited, sometimes prostrated. Houdon almost despaired of catching a reflection of genius in his face. The Marquis de Villeville had the inspiration to place on Voltaire's head the crown which had been put there on the night of the famous success of his play "Irène." The stratagem succeeded, and a swift expression of brilliant life rested for a moment on the old man's face. Houdon caught this expression and handed it down to posterity.

This exhibition, considerably enlarged, has now been brought to Paris and installed in a gallery on the Quai Voltaire. It may be long before such a collection can be brought together again.

The Belgian Art Exhibition on the terrace of the Tuileries Gardens, in the *Jeu de Paume* Museum, includes interesting bronzes and paintings by Rick Wouters, who died in 1917 at the age of twenty-eight, some characteristic works by Ensor, Smits, Donnay, Van de Wolsteyne, and others. Ensor began to paint in 1880. He is intense, sometimes satiric, sometimes dreamlike. His famous "Raie" from the Brussels Museum and his "Trois Masques" are well worth a visit. There is a room full of ultra-modern pictures whose violent effects recall the French *Indépendants*. The subjects are Belgian, and characteristic of Rubens and Breughel in coloring, in which respect this exhibition differs from that of the Japanese, on view in the Avenue Montaigne, the subjects of the oriental artists being almost entirely European.

An important collection of portraits of women, from Ingres to Picasso, is shown at the Renaissance Gallery in the Rue Royale. The hundred and fifty canvases are very cleverly arranged. Each portrait occupies a panel the color of which accords with the picture, thus preserving the individual effect. Most of them are from private collections, and many are comparatively unknown. Corot, Degas, Winterhalter, Ingres, Manet, Jean Dunand, Fujita are represented, with many more.

Another group of portraits of women and children charmingly decorates the Charpentier Gallery. Here are Boucher, Fragonard, Greuze, Perronneau (with his exquisite "Petite Prince"), Raeburn, Gilbert Stuart, Reynolds, Hoppner—a remarkable ensemble of genius.

The Winterhalter exhibition, at the Seligman Gallery in the Rue St. Dominique, is a luxurious reflection of court life at the close of the reign of Louis Philippe and during the Second Empire. Queens, princesses, countesses and Mademoiselle Thillon, of the *Opéra Comique*, were Winterhalter's subjects, and the vogue of this facile and elegant Swiss artist was, as sometimes happens, greater than his genius. He had a younger brother, Hermann, who



Courtesy of de Hauke and Co.

PORTRAIT DRAWING

INGRES

helped him in his studio, and whose contribution to this collection, a distinguished portrait, indicates a talent that more than rivalled that of his successful brother.

Among the minor exhibitions is the first "Salon" of the Paris Stock Exchange, in the *Galerie Rosen*, where stockbrokers show their efforts to cultivate art between the frenzied scenes of the *Bourse*. And there is the very touching exhibition of the work of mutilated artists of the Great War, who by long patient years of re-education have succeeded in continuing their art work with a hand or arm missing, and sometimes eyesight gone. This example of convincing devotion to art will not be lost. The results are not only appealing, but of genuine merit. This

group is shown at the "Portiques" in the *Champs Elysées*.

The unexpected delay in the inauguration of the American Print Exhibition here at the *Bibliothèque Nationale*, owing to detention in the Custom House prevents my sending a report in the present Notes.

LOUISE MORGAN SILL.

ART IN LITHUANIA

The following interesting account of art activities in Lithuania has been sent to us by Mr. Jonas Sileika, a Lithuanian artist who, at one time, resided in this country and is a member of the American Federation of Arts.

"Until the end of the fourteenth century,"

writes Mr. Sileika, "Lithuania strongly adhered to her original religion. Finally she had to give up her mythical god, 'Praamzius,' and accepted Christianity. Everything pertaining to the old religion was destroyed. The holy oak forests, thousands of years old, where the holy fire was continually burning before the image of 'Perkunas,' the god of Thunder, were cut down. The temples were ruined and the statues of old gods were demolished.

"Now we see a Christian Lithuania, with many images of saints made by her village 'Dievdirbiai,' the godmakers. These statues are primitive and archaic in their forms, sad and thoughtful in expression, yet they are interesting as representing these village artists' conception of God. Hundreds of these statuettes, in the form of crosses, are erected by the roadsides, crossways and in the courtyards of peasants, upon the hills and in the forests. The people of Lithuania adore them because they see in them the expression of their own souls. Often they decorate them with flowers and surround them with a beautiful fence. The Tchurlionis Gallery at Kaunas contains about 1,500 photographic reproductions of these monuments of Lithuanian art.

"Besides crosses and statues, the men of Lithuania make and decorate all of the household utensils used by the women. The women of Lithuania are excellent weavers. The designs shown in their linen products, such as table-cloths, towels, aprons, 'juostos'—waistbands, etc., are extraordinarily beautiful. Some of them have the most brilliant coloring, with a great variety of ornamentation.

"Last year there were two people's art expositions in Kaunas under the auspices of the Lithuanian Youth Society—'Pavasaris'—Spring, and the Art Society of Lithuania. Both of these exhibitions met with gratifying success.

"The Tchurlionis Art Gallery, besides various other types of native art, contains a collection of 600 aprons of rare beauty in coloring and ornamentation.

"To the artist, poet, archaeologist and historian, who are constantly searching for new ideas and forms, Lithuania, with her old living culture, furnishes abundant material for study."

BRITISH ART AT VENICE

It is generally considered that the British pavilion in the Venice Biennial Exposition takes a foremost place with that of Spain. In the national pavilions impressiveness is gained by some notable group or individual showing. In the case of Spain this is achieved by a group of works by Senor Ortiz; in the British pavilion by a brilliant display in the entrance room of paintings by Sir William Orpen and Augustus John; cartoons and drawings by A. K. Lawrence, and sculpture by Frank Dobson and Reid Dick. The British section also contains a typical English landscape by George Clausen and a fine example of one of the later paintings of Charles Sims, R. A., whose loss is much lamented. In the black-and-white section are etchings of notable importance by Sydney Lee and McBey.

This British section, it is said, "avoids mediocrity and the violence which elsewhere (in the German showing, for instance) claims attention by insistence of color and exaggeration of form."

In this connection note may be made of the fact that within the last few years British art has profited by a more efficient organization of exhibitions under the auspices of the British Artists Exhibitions, founded by Sir Joseph Duveen, of which Sir Martin Conway is President and Sir Robert Witt, Vice-President of the Executive Committee.
S. B.

ITEMS

Lee Lawrie has been selected by the Goodhue Memorial Committee as the sculptor for the tomb of the late Bertram G. Goodhue, to be placed in the east wall of the transept of the Chapel of the Intercession, New York. The tomb takes the form of a recumbent portrait statue, over which is the inscription "Patriae Amoenitatum Extollit" (He Enhanced the Beauty of His Nation). Beneath the tomb appears a decorative frieze suggesting the various notable buildings designed by Mr. Goodhue. Mr. Lawrie was not only a close friend of Mr. Goodhue but was a frequent collaborator with him in his architectural work. It is therefore especially fitting that he should have been chosen to execute this memorial commission.

During the summer exhibitions will be held at Lyme, Connecticut; Woodstock, New York; Provincetown and Gloucester, Massachusetts. Lyme puts on two exhibitions this year, Woodstock four. In Gloucester there are two exhibiting bodies—the North Shore Arts, and the Gloucester Society of Artists. The former opened its Sixth Annual Exhibition on July 7th, at which time the following awards were announced: The Milton C. Davies prize for the best portrait or figure, to Carl J. Nordell for "Polly in Black Hat"; for the best landscape, to Anthony Tieme for "Virginia Homestead"; and for the best etching of a landscape subject, to Gabrielle deV. Clements for "Rockport Quarry." This exhibition, comprising about five hundred works, will continue until September 3rd.

Under the auspices of a group of art lovers of the village of East Hampton, Long Island, a memorial exhibition of paintings and etchings by the late Thomas Moran is being held at the Clinton Academy, opening July 18th to continue to August 7th. Thomas Moran, it will be remembered, was one of the first of our American artists to explore and paint the scenic wonders of our great west, and though his work was essentially academic, it was very true to nature, and his pictures of the Grand Canyon in particular have, it is thought by many, never been excelled. One of his finest works has lately been acquired by the National Gallery of Art.

At the Metropolitan Museum of Art, New York, the following special exhibitions will be on view during the summer: A loan collection of French Gothic Tapestries; Japanese Prints; Egyptian Accessions, mainly from the excavations of 1925-1927; Prints by Albrecht Durer; and Nineteenth Century Costumes, Costume Accessories, and Fabrics.

The Grand Central School of Art is again holding a summer session at Eastport, Maine. George Pearse Ennis is in charge.

An exhibition of contemporary paintings and sculpture lent by the Grand Central Art Galleries and shown under the auspices of the Art Association of Newport opened in Newport with a private view on July 14th to continue through August 4th.

BOOK REVIEWS

ARCHITECTURE, by A. L. N. Russell. The Simple Guide Series. E. P. Dutton and Co., New York, publishers. Price, \$3.00.

This book, the author himself says, aims at breaking down the alarming barriers of technicality—barriers which undoubtedly prevent many persons from acquiring knowledge of architecture and at the same time enjoyment in it. As the story of architecture touches people's lives at many points, it is a subject which has great human interest. The author proves that it is a subject in which he himself is humanly interested, and also that he has that rare gift among even teachers and professional artists of imparting knowledge. He begins with the architecture of Mesopotamia and Egypt and concludes with a survey of modern architecture in America and European countries. Yet the whole is encompassed in a small volume with many illustrations, and the subject is treated by no means superficially. Although not intended as a textbook, it could well serve this purpose.

CARICATURE, by C. R. Ashbee, M.A. Universal Art Series. Edited by Frederick Marriott. Charles Scribner's Sons, New York, publishers. Price, \$8.00.

The author of this book is not only a fellow of the Royal Institute of British Architects and late Civic Adviser to the City of Jerusalem, but has for years been intimately associated with the arts and crafts movement in Great Britain. He was led, he says, to write on this subject by a discussion which took place one evening at the Art Workers Guild. He confesses, however, to a particular interest in caricature and blesses the "happy" caricaturists of whom he writes for their insight and gift of laughter. Caricature, Mr. Ashbee claims, is called forth in part by our need for laughter in life, and he sees in it an antidote for many ills—political as well as personal. He cited an instance in his own life when in 1915 he was commissioned to carry a private message to the American people, a message which had to do with our participation in the Great War. The medium he chose to get his message over was an illustrated lecture on Caricature, which included significant drawings by the greatest caricaturists of the

day, among them, Raemaekers. Mr. Ashbee holds that good draughtsmanship is not essential to caricature but the power of getting at what you want is, and he notes in support of this conviction the works of Thackeray, Carruthers Gould and Max Beerbohm. From first to last this book has the charm of informal discussion, which is at the same time entertaining and enlightening. Many famous works are illustrated; such, for instance, as Goya's drawing, "Asta Su Abuelo" and "Ratapail" by Daumier. It is interesting and worth noting that John Bull, who is supposedly rather slow at seeing a joke, has fathered some of the most distinguished caricaturists, and that it is a British citizen who in this particular book has so sympathetically brought the whole subject of humorous art to a wider appreciation and understanding.

THE ITALIAN RENAISSANCE IN ART. A Study in Appreciation by Otho Pearre Fairfield, Litt. D. The MacMillan Company, New York, publishers. Price, \$5.00.

So much has been written on the art of the Italian Renaissance that there would scarcely seem room for another publication, but the subject is really inexhaustible, and for the purpose of this volume, Mr. Fairfield has brought together a vast amount of interesting and informative material, which he has presented with an enthusiasm which makes it seem fresh and new. The purpose of the book is to increase appreciation through knowledge, to point out to the student either at home or abroad the works of greatest importance and most significance produced during the Renaissance in Italy, and to share with the reader the author's own enjoyment therein. The illustrations are numerous and well chosen, the text comprehensive and clear. Some may feel that there is too little analysis of the works of art, but the writing is essentially from the layman's viewpoint and for the layman. Many such will find it good reading and of real value.

FURNITURE INLAYING, by Charles W. Frost and Margaret Fullerton. Published by The Bruce Publishing Company, Milwaukee, Wisconsin.

Prepared specifically to aid the student or amateur worker in woods, this textbook

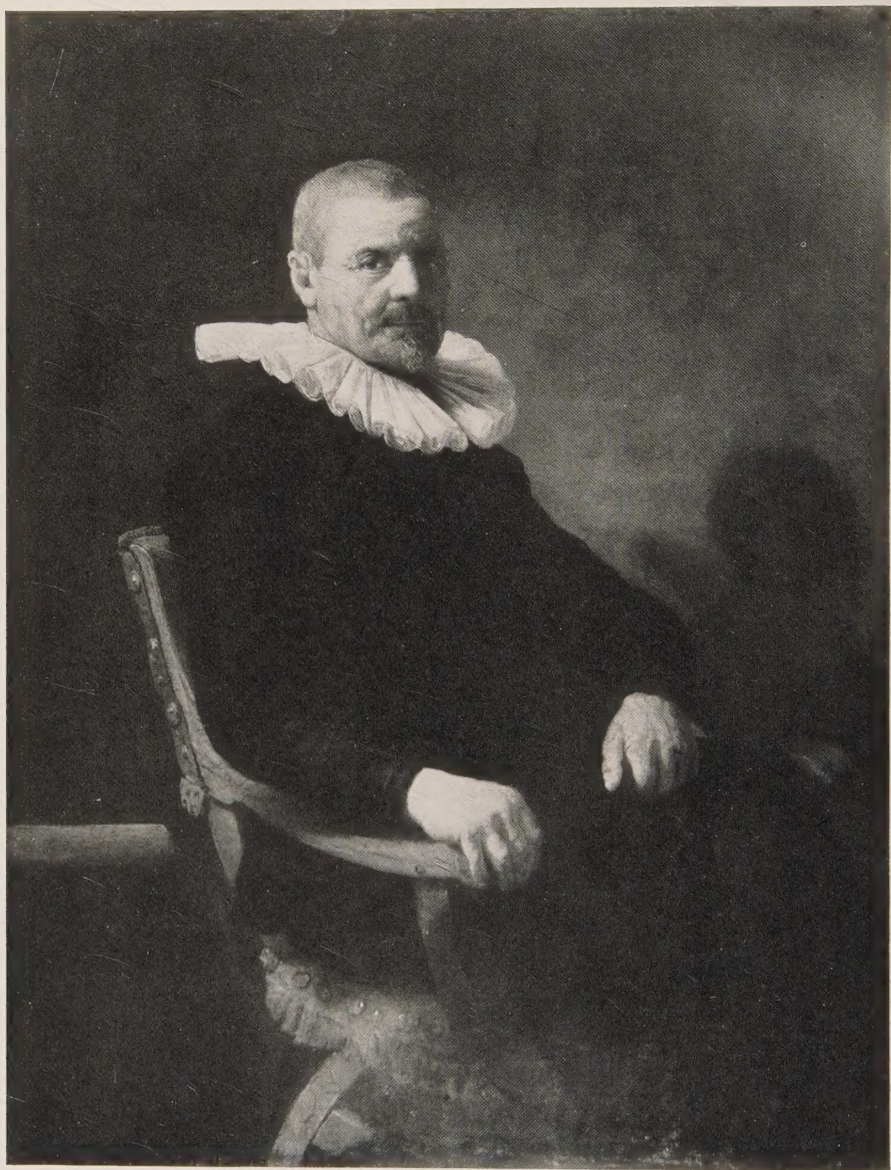
seems calculated to efficiently fulfill its purpose. It contains detailed directions for selecting woods, inlaying, finishing, etc., with numerous illustrations of fine examples of furniture embellished with marquetry and intarsia inlays, line drawings of designs suitable for use, and halftone plates of workers using the tools described, in carrying out some direction.

ITEMS

The Tryon Art Gallery at Smith College showed during June a special Commencement Exhibition comprising the work of ultra-modern artists. The collection included works by Laurencin, Matisse, Derain, Picasso, Utrillo and others of this school.

Fellowships in the Fine Arts were awarded this year by the Guggenheim Memorial Foundation to the following artists: Anthony Angarola, head of the Department of Painting and Drawing, Kansas City Art Institute, Kansas City, Missouri; William Auerbach-Levy, Instructor in Etching, National Academy of Design, New York; Raymond Turner, Sculptor, of New York City; Eliot O'Hara, Painter, of Waltham, Mass.; Doris Spiegel, Painter, New York City; and Isamu Noguchi, Sculptor, New York. These fellowships provide for a year's travel and study in foreign countries, principally France and Italy. Paintings and sculpture by the above named winners of the Guggenheim Foundation awards in the fine arts were shown at the Grand Central Galleries, New York, during the month of June.

Samuel O. Buckner, for many years president of the Milwaukee Art Institute, has made a gift of twenty paintings from his private collection to the City Club of Milwaukee, for placement in the new headquarters of the club in the Empire Building. The gift includes works by Leon Dabo, William P. Silva, Charles P. Gruppe, Oscar Miller, Warren Davis, Franklin DeHaven, and other well-known American artists, as well as two by French painters, Pinchart and Tattégtrain. Mr. Buckner, it will be remembered, has within the past year presented to the Milwaukee Art Institute for its permanent collection a group of notable paintings by contemporary American artists.



PORTRAIT OF A GENTLEMAN

BY

REMBRANDT

W. A. CLARK COLLECTION,
CORCORAN GALLERY OF ART WASHINGTON, D. C.